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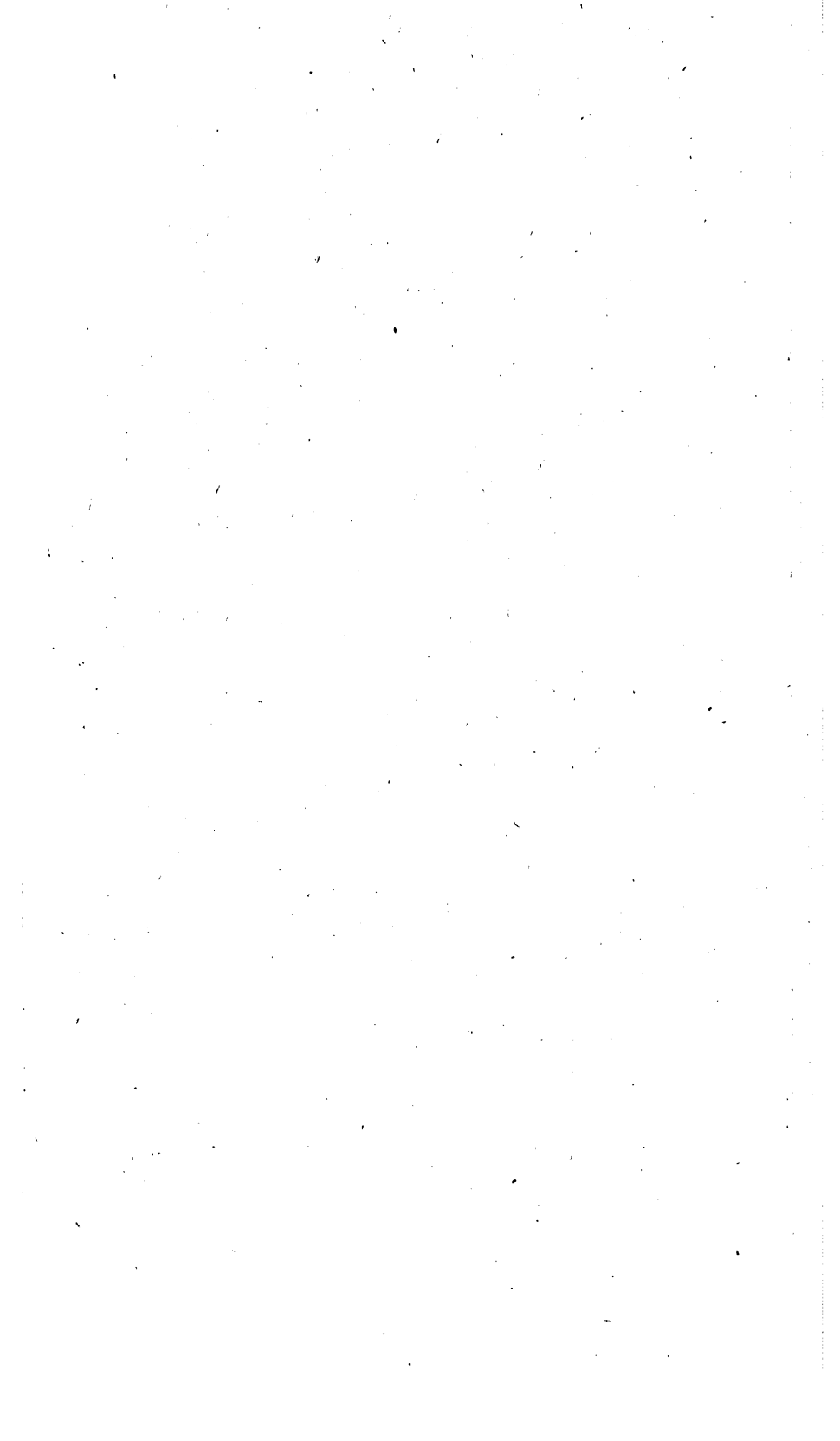
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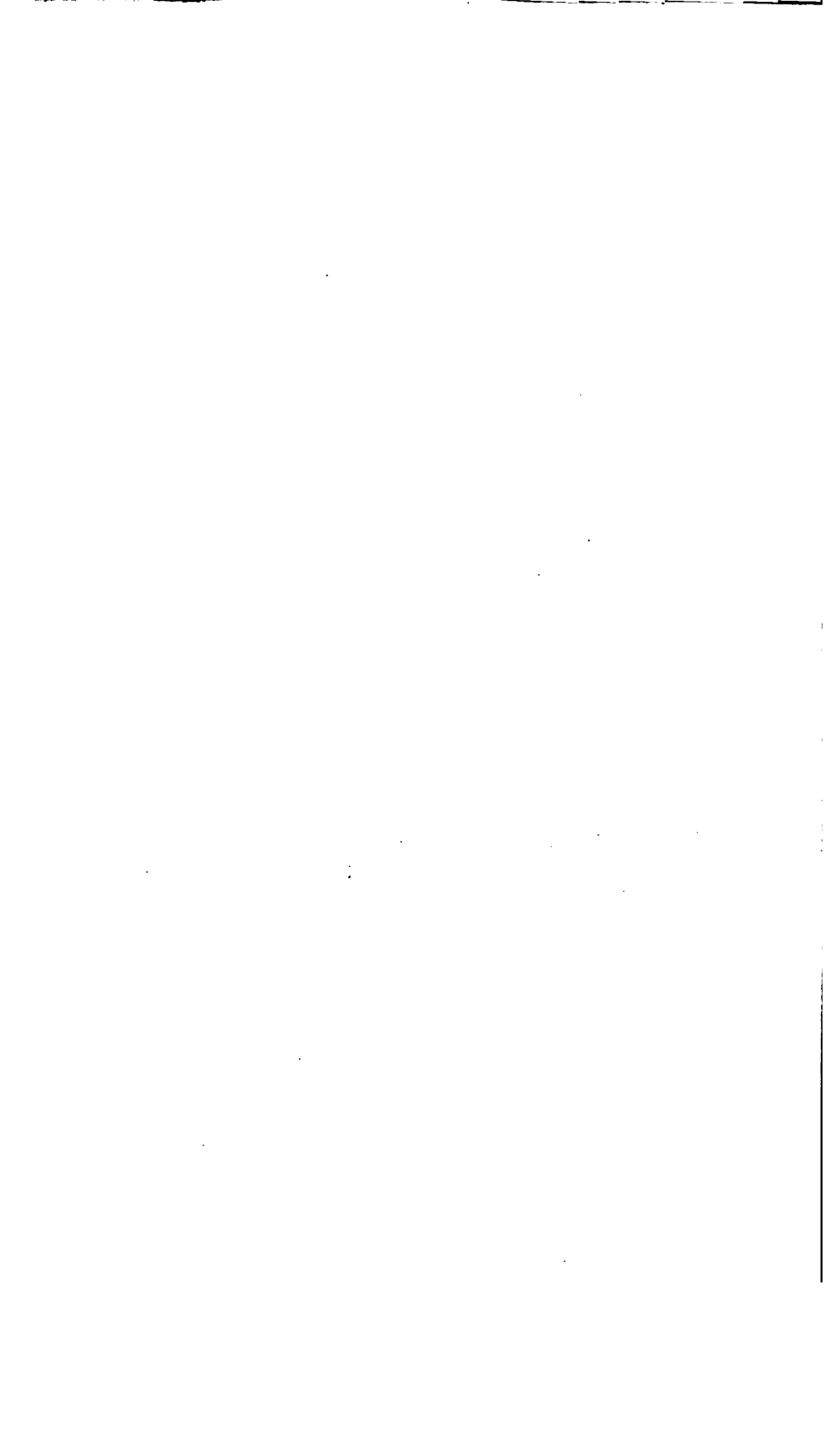
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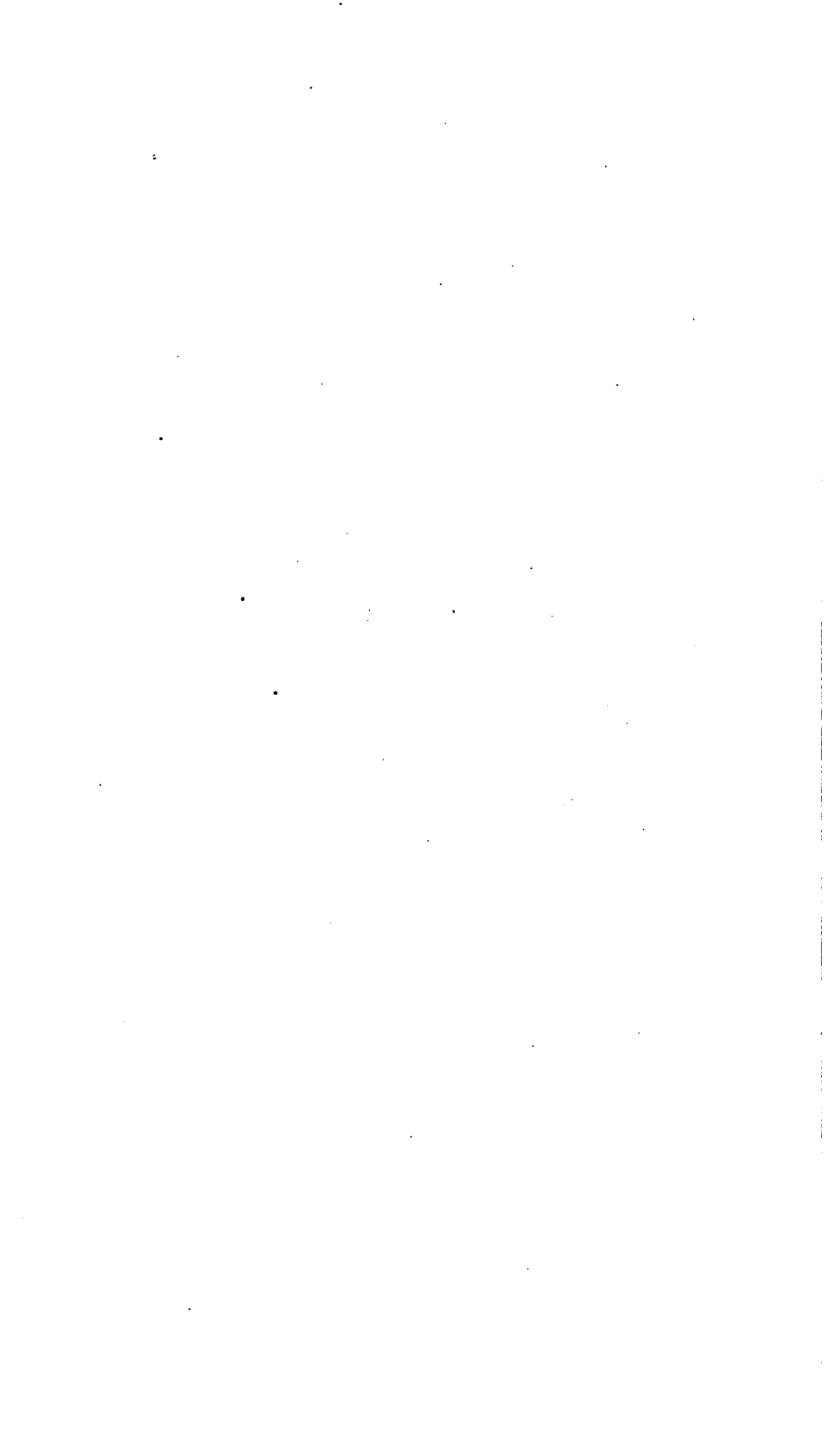
Eustace

2411









A

# CLASSICAL TOUR

THROUGH

# ITALY

An. MDCCCII.

*Hæc est Italia diis sacra, hæ gentes ejus, hæc oppida populorum.*

*Plin. Nat. Hist. III. 20.*

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BY THE

REV. JOHN CHETWODE EUSTACE.

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A MAP OF ITALY, PLANS OF CHURCHES, AN INDEX, &c.

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# A CLASSICAL TOUR

THROUGH

## ITALY.

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### CHAP. I.

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#### MODERN ROME.

*Its Population—Streets—Squares—Fountains—  
Tombs—Palaces.*

THE modern city, as the reader must have already observed, possesses many features of ancient Rome. The same roads lead to her gates from the extremities of Italy—the same aqueducts pour the same streams into her fountains—the same great churches that received the masters of the world under the Flavian and Theodosian lines, are still open to their descendants—and the same venerable walls that enclosed so many temples and palaces in the reign of Aurelian, still lift their

antique towers around the same circumference. Within this circumference, "Modern Rome" lies extended principally on the plain, and scattered thinly over the hills, bordered by villas, gardens, and vineyards. Its population amounted to one hundred and eighty, or perhaps two hundred thousand souls previous to the French invasion, which by impoverishing the country, and severing from the capital one of its richest provinces, is said to have diminished the number of inhabitants by twenty, or even thirty thousand. The streets are well built and well paved, narrower in general than those in London, and wider than those in Paris; but (as the houses are not too high) they are light and airy, often very long and straight, and not unfrequently terminated by an obelisk, a fountain, or a church. Such are the three streets which diverge from the *Porta*, or rather *Piazza del Popolo*; the *Corso*, anciently the *Via Lata* terminating at the foot of the Capitol; the *Strada del Babuino*, ending in the *Piazza de Spagna*, and the *Strada de Ripetta*, anciently the *Via Populi*, leading to the Tiber; not to speak of the *Strada Giulia*, *Strada della Longara*, and many others.

The houses are of stone but plastered as at Vienna, Berlin, and other transalpine cities; the plaster, or stucco, is extremely hard, and in a

climate so dry may equal stone in **solidity** and **duration**. Hence its general use in **Italy**, and its reputation even among the ancients, who employed it not only in ordinary buildings, but even sometimes in porticos and temples ; as we find in the temple of Fortuna Virilis at Rome supposed by many to be a remnant of the Republican era, though more probably erected, or rather rebuilt, in the Augustan age. To us, stucco, however excellent in its kind, seems only a bad imitation of stone, and conveys an idea of poverty incompatible with grandeur or beauty. Before I enter into details, I shall premise, in order to give the reader a general idea of Modern Rome, that it contains forty-six squares, five monumental pillars, ten obelisks, thirteen fountains, twenty-two mausoleums, one hundred and fifty palaces, and three hundred and forty-six churches ! Of these objects most have some peculiar feature, some appropriate beauty, to attract the attention of the traveller.

### SQUARES.

Of the squares, the most remarkable for its extent is the *Piazza Navona*, which gradually rose on the ruins of the *Circus Agonalis*. It is adorned by the handsome church of S. Agnes and refreshed by three fountains decorated with

statues. One of these fountains (that in the middle of the square) is much admired: it was designed and erected by Bernini. Four figures representing four rivers, recline on a craggy rock: on its top stands an Egyptian obelisk; from its hollow sides rushes a perpetual stream. These three fountains are so managed during the heats of August, as to inundate the whole square on Saturdays and Sundays, and afford a new and refreshing exhibition to the Roman gentry, who parade along in their carriages, and to the common people, who collect around in crowds, to behold the brilliant and enlivening scene.

The *Piazza d'Espagna*, so called from the palace of the Spanish embassy, is large, supplied by a fountain, and adorned with several handsome buildings, but particularly by the noble flight of marble steps that ascends from it to the obelisk, church, and square, *Della Trinita di' Monti*. From the balustrade that terminates this staircase above and borders the latter square, and indeed from the square itself which runs along the brow of the Pincian hill, there opens a delightful view of Rome, *Monte Mario*, and the Janiculum.

Of the *Piazza Colonna* I have already spoken;

that of *Monte Citorio* communicates with it. This square is extremely beautiful. Its principal ornament is the *Curia Innocenziana*, a palace erected by Innocent XII. for the accommodation of the courts of justice and for the officers belonging to them. Its magnitude, materials, and architecture, are equally admired.

### OBELISKS.

Opposite the grand entrance of the *Curia*, stands an Egyptian obelisk, remarkable for its antiquity, its workmanship, and its destination. It is said to have been erected by Sesostris at Heliopolis; it is covered where not damaged, with hieroglyphics executed with uncommon neatness, and was employed by Augustus as a gnomon to an immense dial formed by his direction, in the *Campus Martius*. After having been overturned, shattered, and buried in the ruins, it was discovered repeatedly, and as often neglected and forgotten; till Benedict XIV. rescued it from oblivion, and the late Pope, Pius VI. repaired and placed it in its present situation. It is the third obelisk which that pontiff had the satisfaction of re-erecting, to the great ornament and glory of the city.

These obelisks are peculiar to Rome, and



seem to form ornaments singularly appropriate, as they connect its present beauty with its ancient power and magnificence. When we recollect that their antiquity precedes the origin of regular history, and disappears in the obscurity of the fabulous ages; that they are of Egyptian workmanship, the trophies, and perhaps the records of her ancient monarchs; we cannot but look upon them as so many acknowledgments of homage, so many testimonials of submission to the mistress of the Universe. When we are informed that whatever their elevation or magnitude may be, they are of one solid block of granite, and yet that they have been transported over many hundred miles of land and of sea, we are astonished at the combination of skill and boldness that marks such an undertaking, and surpasses the powers of modern art, though apparently so much improved in mechanical operations. It is then particularly incumbent on the sovereign to preserve and to recover as many as possible of these illustrious monuments of Egyptian skill and of Roman majesty.

How many obelisks adorned the city in the ancient times, it would be difficult to determine. Some confine the number to sixteen; I should be inclined to enlarge it. However if there were only sixteen, more than one-half have been re-

stored, as ten now stand in different squares the city. Another, which has been too much of shattered for re-erection, was employed in the reparation of that which stands in the *Piazza del Monte Circo*. It is probable that others may hereafter be discovered in the neighborhood of an Imperial sepulchre, or amidst the ruins of a circus; in the decoration of which edifices they seem to have been principally employed.

The most remarkable of the obelisks are, that in the *Piazza del Popolo*, that in the centre of the colonnade of S. Peter's, and that which stands in the square of St. John. The one before S. Peter's stood in the circus of Nero, that is a few hundred paces from its present site, and was removed from the side to the front of the church by Sixtus Quintus. It is a single piece of granite, about eighty feet in length, and with its pedestal and the cross that tops it, rises to the height of an hundred and thirty-six feet. The two others anciently adorned the Circus Maximus, and were thence transported by the above-mentioned spirited pontiff to their present situations. That in the *Piazza del Popolo* is ninety feet in height, including its cross and pedestal. That erected near St. John Lateran is the highest of the obelisks, and including the ornaments of the fountain on which it reposes,

it has an elevation of at least one hundred and fifty feet above the level of the pavement. The monument in London surpasses the obelisks in elevation; but its shaft is not a single piece, nor is it of Egyptian granite, nor is it inscribed with hieroglyphics.

### FOUNTAINS.

From the obelisks we pass to the fountains, because they are generally employed in the decoration of the same squares, and sometimes united, as in the *Piazza Navona* and at St. John Lateran, to set each other off to more advantage. Three only of the ancient aqueducts now remain to supply modern Rome, and yet such is the quantity they convey, and so pure the sources whence they derive it, that no city can boast of such a profusion of clear and salubrious water. Artificial fountains in general are little better than ornamented pumps, which sometimes squirt out a scanty thread of water, and sometimes distil only a few drops into a muddy basin. Those on a greater scale now and then throw up a column, or pour a torrent as occasion may require, on certain state days, or for the amusement of some distinguished personage; and then subside till a fresh supply enables them to renew the exhibition. Such are in general the fountains and cascades

that adorn public walks and palace gardens ; and such the so much celebrated water-works of *St. Cloud, Marti, and Versailles* ; inventions of which can be considered only as pretty play-things calculated, like a theatrical decoration, to act an occasional part and to furnish a momentary amusement ; but too insignificant to be introduced into the resorts of the public, or into the walks of princes, where we have reason to expect solid magnificence founded on nature and reality.

How far the ancient Romans carried this species of magnificence we may easily judge, when we consider that they had undoubtedly both the taste and the materials requisite for it. Their aqueducts which supplied them with water even to prodigality, still remain striding across vallies, penetrating mountains, and sweeping over immense plains, till they meet in the heart of the city. The edifice where they united, and whence they separated to water their destined quarters, was called *Castellum*, and if we may judge by that which remains (the *Porta Maggiore*) was generally a fabric of great solidity and magnificence, and, as appears from the ruins of one discovered near the church of *St. Ignatius*, sometimes cased with marble and adorned with marble pillars. The number of these towers anciently, as well as of the fountains springing from them,

must have been prodigious, as Agrippa alone if we may believe Pliny,\* erected one hundred and thirty of the former, and opened one hundred and five of the latter, and adorned them with three hundred brass or marble statues. Strabo says that such a quantity of water was introduced into the city, that whole rivers seemed to flow through the streets and down the sewers, so that every house had its pipes and cisterns sufficient to furnish a copious and perpetual supply. The modern Romans though inferior in numbers and opulence to their ancestors, have shewn equal taste and spirit in this respect, and deserve a just eulogium, not only for having procured an abundance of water, but for the splendid and truly imperial style in which it is poured forth for public use in the different quarters of the city. Almost every square has its fountains, and almost every fountain has some particularity in its size, form, or situation, to attract attention. The three principal however will suffice to give the reader an idea of the variety and of the beauty of such edifices, especially as I have already described one or two, and may hereafter call his attention to others which are too intimately connected with the objects around them to be taken as detached pieces.

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\* Lib. xxxvi. 15.

The *Fontana Felice*, in the *Piazzæ dei Termini* on the Viminal Mount, deserves to be mentioned first, because first erected. It is supplied by the *Aqua Claudia* drawn from the Alban or rather Tusculan hills, and conveyed to Rome by channels under, and aqueducts above ground; some of which are ancient, some modern. It discharges itself through a rock under an Ionic arcade built of white stone, and faced with marble. It is adorned by several gigantic statues, the principal of which represents Moses striking the rock whence the water issues. On the one side, Aaron conducts the Israelites; on the other, Gideon leads his chosen soldiers to the brink of the torrent: below, four lions, two of marble and two of basalt, ornamented with hieroglyphics, hang over the vast basin as if in haste to slake their thirst. The restoration of this noble fountain and the ornaments which grace it, are owing to the spirit of Sixtus Quintus, and it bears the name of *Aqua Felice*, and is supposed to be now as anciently peculiarly wholesome.

Nearly opposite, but beyond the Tiber and on the brow of the *Janiculum*, rises an arcade supported by six pillars of granite. Three torrents rushing from the summit of the hill, tumble through the three principal arches of this arcade, and fill an immense marble basin with the purest

water. They then roll down the side of the mountain, turn several mills as they descend, and supply numberless reservoirs in the plain along the sides of the river, and even beyond it in the Campus Martius. The lofty situation of this fountain renders it a conspicuous object to all the opposite hills. The trees that line its sides and wave to the eye through its arches, shed an unusual beauty around it; and the immense basin which it replenishes gives it the appearance, not of the contrivance of human ingenuity, but almost the creation of enchantment.

In the *Piazza di Trevi* (in Triviiis) on a rough and broken rock, rises a palace adorned with Corinthian pilasters, and supported in the centre by Corinthian pillars. It is ornamented with statues representing the salubrity and fertilizing powers of the waters; the beneficent Naid herself holds a conspicuous place among them, and seems to behold with complacency the profusion of her springs. In the middle of the edifice between the columns, under a rich arch stands Neptune on his car, in a majestic attitude as if commanding the rocks to open before and the waters to swell around him. Two sea-horses conducted by two Tritons drag the chariot of the god, and emerging from the caverns of the rock, shake the brine from their manes; while the obedient waves burst forth in torrents on all sides, roar down the clefts of the



crag, and form a sea around its base. In the heats of summer they overflow their usual limits, fill the whole marble concavity round the fountain, and rise to a level with the square, where after sunset the inhabitants of the neighboring streets assemble, to enjoy the united freshness of the waters and of the evening.

Such is the celebrated *Fontana di Trevi*, the noblest work of the kind in Rome, and probably the most magnificent fountain in the world. The basin itself is of white marble, and the vast enclosure around it, is flagged and lined with marble of the same color. A flight of steps of white marble leads down to this basin; and to prevent accidents, a chain supported by large blocks of granite encloses the exterior border. I know that the architectural part of the *Fontana di Trevi*, and indeed of the *Aqua Paola* and *Aqua Felice*, has been severely criticized; and in candor I must acknowledge that the criticism is in many respects well founded: for instance, it must be allowed that the elegance and lightness of the Corinthian or Ionic is ill adapted to the simplicity of a fountain where Doric would be more appropriate, because plainer and more solid. It will be admitted also that these edifices are broken and subdivided into too many little parts; a process in architecture, as in painting



and in poetry, diametrically opposite to greatness and to sublimity. In fine, it cannot be denied, that the superstructure is in all three too massive for the order, and too much encumbered with coats of arms and other supernumerary decorations. Yet notwithstanding these faults, and they are not inconsiderable, while the spectator sits on the marble border of the basin, and contemplates the elevation of the columns, the magnitude of the edifices, the richness of the materials, the workmanship of the statues, and above all, the deluge of waters poured round him, the defects are lost in the beauties and criticism subsides in admiration.

### TOMBS.

In ancient times the bodies of the deceased were deposited without the walls, generally along the most frequented roads, where their tombs arose at intervals and under various forms, shaded by cypresses and other funereal plants, and exhibited on both sides a long and melancholy border of sorrow and mortality. Few persons were allowed the honour of being buried in the city or in the Campus Martius, and of the few tombs raised within its space during the republic, one only remains in a narrow street, the *Macello di Corvi*, near the Capitoline hill. It is of a

solid, but simple form, and inscribed with the name of Cains Publicius Bibulus; and as the only one of that name mentioned in history is distinguished by no brilliant achievement, but only represented as a popular tribune, it is difficult to discover the reason of the honorable exception.

Under the Emperors, certain illustrious persons were allowed tombs in the Campus Martius, or in its neighborhood; and these monumental edifices at length swelled into superb mausoleums, and became some of the most majestic ornaments of the city. Of these the two principal were the sepulchres of Augustus and of Adrian, and although both belong to the ruins of ancient Rome and have already been alluded to, yet as they still form even though shattered and disfigured, two very conspicuous features in the modern city, the reader may expect a more detailed description of them.

The best and indeed the only ancient account of the former monument denominated by way of eminence the *Mausoleum*, is given by Strabo, who represents it as a pendent garden raised on lofty arches of white stone, planted with evergreen shrubs, and terminating in a point crowned with the statue of Augustus. In the vault beneath lay the remains of the Emperor and

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the entrance stood two Egyptian  
 rose an extensive grove cut  
 lleys. Of this monument, the  
 which supported the whole mass,  
 vaults under which reposed the  
 remain; a work of great soli-  
 Hence it is seen at a consi-  
 and continues still a grand and  
 The platform on the top was for  
 time employed as a garden, and  
 ginally with shrubs and flowers.  
 erted into a sort of amphitheatre  
 with seats and benches, where  
 may enjoy in safety the favorite  
 bull-baiting. We attended at this  
 which not dogs only but men act  
 and we thought it although con-  
 much precaution, and even hu-  
 susceptible of, too dangerous to  
 not accustomed to contemplate  
 apes. This edifice owes its pre-  
 solidity. It has been stripped of  
 its pilasters, and of its internal and  
 ations; it has belonged successively  
 individuals, and is still I believe  
 ty. Such a monument, after having  
 any chances of ruin, ought not to  
 Government should purchase it,  
 ge it from the petty buildings that

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ans; an equal number rose  
ture; and a proportional series  
es of the second story between  
is superfluous to observe that  
was cased with marble, or that  
the works of the best masters;  
unnecessary to add that this  
considered as the noblest sepul-  
er erected, and one of the proudest  
Rome, even when she shone in all  
magnificence.

lory of this mausoleum was transi-  
tchless beauty claimed in vain the  
absent Emperors; the genius of  
manes of the virtuous Antonini,  
to the Roman world, pleaded in  
Preservation. The hand of time  
its ornaments, the zeal of Hono-  
it of its pillars, and the military  
sarius turned it into a temporary  
the necessity of such a protection  
this period daily more visible.  
First by the Lombards, then by the  
perors, and in the progress of time  
lawless nobles, the government saw  
of securing a permanent post, and  
more defensible by situation and by  
the *Moles Hadriani*, which com-

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its present name Castel S.  
destination (it is the citadel of  
a bronze statue of an angel  
extended wings on its summit.

king of these monuments of an-  
ce, it is impossible not to men-  
zonium of Severus, and not to  
action; as it had survived the dis-  
ne, and suffered less during the  
than most other public edifices.  
foot of the Palatine Mount near  
auri, that is opposite Mount Celius,  
where now stands the convent of St.  
was built in the form of a pyra-  
sisted of seven porticos or temples  
pillars of the finest marbles, rising  
other and towering to a prodigious  
three stories remained entire at so  
as the reign of Sixtus Quintus,  
the pillars to be conveyed to St.  
ch he was then building, and the  
art of the structure to be demolished.  
unjust and ungrateful to accuse a  
hom the world owes the dome of St.  
want of taste; or to suspect a sove-  
hom modern Rome is indebted for  
auty, of indifference to her antiqui-  
cannot but lament the loss of the

Septizonium, which had resisted the many destructive causes, and which tire or in ruins must have presented a astonishing display of architectural gra

But, alas! all the monuments of nificence, all the remains of Gre dear to the artists, to the historian quarry, all depend on the will of sovereign, and that will is influenced by interest or vanity, by a nephew phant. Is a new palace to be erected for the reception of an upstart family? The temple is stripped to furnish materials. The minister wish to adorn the bleak northern castle with antiques? The statue of Theseus or Minerva must be displaced; the works of Phidias or of Praxiteles are to adorn the shattered frieze. That a despot, absorbed in the religious duties of his station, should listen to the suggestions of an interested nephew is natural, and the despotic despot should undervalue the magnitude of the loss. Grecian art is to be expected; the consequences of such cases the consequences of such much to be lamented; but that that a nation famed for its knowledge of and its veneration for the monuments of Greece, should have been the pro

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almost incredible. Such rapacity  
against all ages and all generations;  
the past of the trophies of their  
title deeds of their fame; the  
strongest inducements to exertion,  
hibitions that curiosity can con-  
the future of the master-pieces of  
of imitation. To guard against  
of such depredations is the wish  
of genius; the duty of every man  
the common interest of every civi-

of Cestius I have already spoken,  
thout the walls I may speak here-  
we shall pass from the tombs  
eroes of Rome to the palaces of  
les, which now rise thick around

---

e honorable would it have been to the  
minister at Constantinople had em-  
which he then enjoyed in protecting the  
inst the ignorance and the avarice of  
the citadel, by procuring an order to  
these admired monuments: an order  
procured with as much facility, and  
expense as the permission to deface

---

them on all sides, and almost equal splendour.

## PALACES.

In the first place the reader must understand the appellation of palace in Rome. In all the towns in Italy, is taken in a more extensive sense than that in which we are accustomed to employ it, and is applied to the residence of the sovereign, the palaces of the church and the noble class. It follows that many edifices which in the eyes of a stranger would scarcely seem to deserve the name, we may infer that many among the palaces of Rome do not perhaps merit the title, and much less the honour of a description. I venture to add that the far greater number of mansions are less remarkable for their architecture, than for their size and decorations; a remark which I think is particularly applicable to the pontifical palaces (Monte Cavallo) and the Vatican. The walls of these palaces are plastered, and the window and doorcases with the ornaments only appear to be of stone. Of the most splendid, such as the *Palazzo Odescalchi* and *Farnesi*, a



half pillars; a mode of decoration  
d pleasing to the eye, but inferior  
the detached column and the pillar-  
nament it is true must be sub-  
ity, and in streets where space is  
open gallery and spacious colonnade  
ed, and their place supplied by  
ore compact although less stately.  
tent and elevation of the princi-  
perhaps, be considered a com-  
absence of grand architectural  
they undoubtedly give them a  
and magnificent appearance. At  
acious courts and porticos within,  
lofty apartments with the pil-  
the statues, and the paintings  
adorn them in such profusion,  
Roman palaces on a level or  
far above the royal residences  
l princes beyond the Alps.

English travellers complain of a  
and general cleanliness in these  
complaint may probably be well  
applicable to most of the pa-  
tinent, as well as to those in  
range far and wide I believe,  
that minute and perpetual at-  
ss in every apartment, and in

every article of furniture, which prevail in a mansion in England, from the palace to the cottage, and forms such a distinguishing feature of the national character. In this respect the Romans are not inferior to the inhabitants of Paris or of Vienna; nor can a traveller find any very just complaint of fastidious delicacy.

It has been again objected to Rome that their magnificence is confined to the apartments, while the remaining rooms, those inhabited by the family itself, are neglected, and comfortless. This may be answered that the words *for comfort* convey a very different idea in northern and southern climates; in the north the object is to retain heat; in the south to exclude it: the precautions taken for the one are diametrically contrary to those for the other; and the carpeted floor, the well closed door, and the blazing fire, are essential to the comfort of an Englishman, while the ideas of heat and oppression in the Italian, who delights in brick or marble seats, in windows and doors to the free circulation of air, and in chimnies fitted to ventilate than warm the apartments, are tapestry, hangings, paintings, and so

## SICAL TOUR

Italy, as in most other countries; but the other parts of appear to me neglected; and in the third or fourth stories *Borghese* palaces, apartments which even an Englishman almost elegant. Moreover, inhabited by families once reduced, and consequently unsupported of keeping such vast edifices of apartments, The French inva-  
 erably increased the number of families; and occasioned the de-  
 any a noble mansion. The neg-  
 ous appearances occasioned by  
 may lament but cannot censure.

of dilapidation just mentioned,  
 other, perhaps more effectual, and  
 is a misfortune that some of the  
 places and villas in Rome belong to  
 raised to sovereign power. Thus  
 of *Medici* is the property of the King  
 these edifices, after having been  
 their valuable ornaments, their  
 statues, their paintings, were aban-

done to the care of a few half-sta and are now scarcely preserved from ruin. The furniture of the Medice villa was conveyed to Florence, the nesian to Naples; and they form in the principal ornaments of the resp tions. From the latter were taken 1 and the celebrated groupe called th nese; from the former the Venus of need mention no more. It is not m nor is it conformable to my general scribe in detail the beauties of every 1 point out the principal features of a most celebrated edifices of this kind w sufficient.

The *Doria* palace in the *Corso* pres vast fronts; contains a spacious court with a public portico all around. The is supported by eight pillars of oriental and conducts to a magnificent gallery th pies the four sides of the court, and with adjoining apartments is filled with pictur highest estimation.

The *Palazzo Ruspoli* is remarkable staircase, supposed to be the noblest in R. It consists of four flights of thirty steps each step consists of a single piece of marb

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middle of the *Strada Langerà*, is  
*Villa Farnesiana*. It has in  
of the appearance of a villa, as  
extensive, and border the banks  
the interior, though unfurnished  
belongs to the King of Naples)  
and will continue to attract the  
till the splendid scenes which  
*affaello* has shed on the walls and  
diminish, and the Loves and Graces  
and sport on all sides, shall melt  
their airy forms in the damp va-  
sten brood around them.

As we naturally pass to the *Palazzo*  
edifice occupies one side of a  
adorned with two fountains. It  
its construction directed by the  
and principally by Michael An-  
ents were painted by the first  
ly by *Domenichino* and *Annibal*  
of immense size and elevation,  
is considered as the noblest pa-  
twelve massive pillars of *Egyp-*  
port the vestibule; three ranges  
e above the other round a spa-  
rites of noble apartments open  
follow each other in endless  
raveller contemplates so much

magnificence with surprise and d  
learns with regret that it is founded  
depredation: the Farnesian palace  
the plundered fragments of the Coli

The *Palazzo Costaguti* in di  
other respect, has the walls of i  
adorned by the hands of the first  
*bano, Domenichino, Guercino, &c.*  
played their matchless powers in i  
and thus givin it a reputation to  
and architecture could never ha  
Some share in a similar advant  
great magnitude, distinguishes  
*Mattei.*

The *Palazzo Borghese* is a sup  
markable for its extent, its portico  
columns, its long suite of apartme  
ings and antiques; and still more  
by a certain well supported mag  
pervades every part, and gives th  
sion from the ground floor to the  
pearance of neatness, order, and  
may be added with justice, that  
family to which the palace belo  
long and deservedly celebrated for  
magnificence directed by order a  
—“*Mancant ea fata Nepotes!*”

## CLASSICAL TOUR

Ch. I.

member of the *Palazzo Spada*,  
statue of Pompey; at the  
is supposed to have fallen.  
this statue deserves to be in-  
first placed during Pompey's  
house which he had erected;  
edifice was shut up, it was raised  
Augustus on a double arch or gate-  
opposite the grand entrance of  
It was thrown down, or fell,  
vulsion of the Gothic wars, and  
it lay buried in the ruins. It  
discovered, I believe about the  
seventeenth century, in a par-  
between two houses. After some  
proprietors of the two houses  
the statue asunder, and to divide  
then fortunately the Cardinal de  
circumstance, and by a timely  
accomplishment of the  
destruction of one  
remnants of Roman an-

longer awaited Pompey's statue at  
period, and from an unexpected  
the French occupied Rome in  
99, &c. they erected in the centre  
a temporary theatre, where they

acted various republican pieces for the improvement of the army, and for the disposal of such Romans as might be disposed with them, and adopt their principles as models. Brutus was a favorite tragedy, as many imagined; and in order to give it more effect, the very statue of Pompey, at the feet of which the fallen, to the Coliseum, and to erect a stage. The colossal size of the statue, extended arm, rendered it difficult to move; the arm was therefore sawed off for convenience, and put on again at the Coliseum. On the second removal of the statue, it was taken off, and again replaced at the Spada. So friendly to Pompey was the republican enthusiasm of the French! So favorable to the arts and antiquities of Rome is the French of Liberty!

The *Palazzo Barberini*, besides its statues, and its vast extent, possesses a library, which, on certain days in every week, is open to the public; a species of patronage which compensates whatsoever architectural defects critics may discover in the interior of this palace.

I shall conclude this enumeration.



## CLASSICAL TOUR

lazzo Colonna, the residence of one ancient and most distinguished fame, ennobled by its heroic achievements, immortalized by the friendship and Petrarca.

sa Colonna, in cui s'appoggia  
speranza, e'l gran nome Latino,  
cor non torte dal vero camino  
Giove per ventosa pioggia

Sonetto x.\*

terior of this mansion is indifferent ;  
its vast court, its gardens, and its  
worthy the rank and dignity of its  
library is spacious and well  
case is lined with statues, and  
are filled with paintings by the  
but its principal and characteristic  
or rather gallery, a most mag

Prince Colonna merits the title, and su  
of an old Roman Senator. He rais  
ment against the invaders of his co  
to yield, he submitted with dign  
any mean compliance. Though  
the Neapolitan Government,  
his pictures, but even the ute  
had the public spirit to presen  
and six horses, to enable hi  
ing dignity.

nificent apartment, of more than and twenty feet in length, and for supported by Corinthian pillars, a beautiful yellow marble, (*gialla* adorned on the sides, and vaulted paintings and gildings intermingled presents, on the whole, a scene of beauty seldom equalled even in Ital

---

\* Of the Roman palaces, many of which by the nephews or relations of different speaks with admiration, but with severe are," says he, (ch. 71), "the most costly n gance and servitude; the perfect arts of ar ing, and sculpture, have been prostituted and their galleries and gardens are decorated precious works of antiquity which taste prompted them to collect." The judgment seems, on this occasion, as indeed on a j .biassed by the prejudices of the philoso and enrich favorites, whatever may be their to the notice of the sovereign, at the expen is criminal, but unfortunately too commo ments; in ours, free and republican as it others conducted on more arbitrary and Whether these favorites be the bastards nephews of popes, is a matter of little co public; for though in the latter the scandal inconvenience and the expence are the sa dignity, the former have no superiority to talents, the nephews of different pontiffs enter the lists against most royal favorites any reason to blush at the comparison.

The Quirinal palace (*Monte Citorio*) comes from the loftiness and situation, the ordinary, or at least residence of the Roman pontiff. It presents two long fronts, plain as the court within is about three hundred feet long, and near two hundred and lofty portico runs along it and terminates in a grand staircase to the papal apartments, to the great chapel, all on a grand scale, and fine paintings. In the furniture arrangements, the style is simple and such as seems to become the grave character of a christian prelate. The gardens are spacious, refreshed by fountains, and shaded by groves of laurel and poplar. In the recesses, arbours are statues, urns, and other antiquities placed with much judgment, and very picturesque effect. In other gardens are in the same style as these exhibit magnificence only in their extent.

The square before this palace contains for an Egyptian obelisk erected by the late Pope. Two statues, representing a horse held by a young man, stand on each side of the obelisk, and give the place

quently on this spot than Gellius imagines ; or whether the god himself takes his transports of the infant voice which it seems he presided importance ; from which we have a notion of the pleasing image known to our early years :

---

Fluminis ripæ, simul  
Redderet laudes tibi  
Montis im

But I know not whether we have not, in the minds of our given way to impressions of the accents of the thunder drowned in the thunder have rolled through so many so long and so tremendous ear. But be that as it long ceased to be the forcings, the grand arsenal pons,

“ Sacri armamentar

and ages have now elapsed  
thunders has disturbed th

verse, or *with* fear of change perplexed monarchs.

The Vatican is now the peaceful theatre of some of the most majestic ceremonies of the pontifical court ; it is the repository of the records of ancient science, and the temple of the arts of Greece and Rome. Under these three heads it commands the attention of every traveller of curiosity, taste, and information. The exterior, as I have already hinted when speaking of palaces in general, does not present any grand display of architectural magnificence, nor even of uniformity and symmetrical arrangement ; a circumstance easily accounted for, when we consider that the Vatican was erected by different architects at different æras, and for very different purposes ; and that it is rather an assemblage of palaces than one regular place. It was begun about the end of the fifth, the beginning of the sixth century, and rebuilt, increased, repaired, and altered by various popes, from that period down to the latter years of the reign of the late Pope, when the French invasion put an end, for some time at least, to all improvements.

All the great architects whom Rome has produced were in their days employed, in some part

or other of this edifice, and *Braccio*, *Fontana*, *Maderno*, and *Bernini*, played their talents in its augmentation. Its extent is immense space of twelve hundred feet in thousand in breadth. Its elevation, and the number of apartments, almost incredible. Galleries and around and through it in all directions an easy access to every quarter. saloons are all on a great scale multitude and loftiness alone give magnificence truly Roman. The walls wainscotted nor hung with tape adorned or rather animated by *Raffaello* and *Michael Angelo*. is plain and ought to be so: fine misplaced in the Vatican, and worse insignificance in the midst of the greatest the sublime, which are the predominate features or rather the very geni of the place. The grand entrance is from the portico of Peter's by the *Scala Regia* the most magnificent case perhaps in the world, consisting of flights of marble steps adorned with a row of marble *Ionian* pillars. This stairway from the equestrian statue of *Constantine* terminates the portico on one side; seen thence, or viewed from the garden

same **side** to the colonnade, forms a **per-**  
of singular beauty and grandeur.

*Scala Regia* conducts to the *Sala Regia*  
Hall, a room of great length and ele-  
which communicates by six large folding  
th as many other apartments. The space  
the intervals between the doors are oc-  
by pictures in fresco representing various  
considered as honorable or advantageous  
Roman See. Though all these pieces are  
works of great masters, yet one only is pe-  
beautiful; and that is the triumphal en-  
of Gregory XI. into Rome, after the long  
of the pontiffs from the capital during  
residence at Avignon. This composition is  
rare, and is perhaps his master-piece. The  
of *Lepanto*, in which the united fleet of  
European powers under the command of Don  
Austria and under the auspices of Pius V.  
the **Turks**, and utterly broke their naval  
power, so terrible to Europe, is justly  
amongst the most glorious achievements  
of Roman pontiffs, and forms a most appro-  
priate ornament to the *Sala Regia*. Unfortunately  
of the artist was not equal to the subject,  
grandeur and life of the action is lost in  
unavoidable confusion below, and above in  
allegorical representations. The massacre

of St. Bartholomew, if the atrocious and horrible ever would be better placed at perpetrated, than at Rome; the Louvre, where it was Vatican.

Occidat illa dies ævo, nec po  
Sæcula : nos certe taceamus,  
Nocte tegi nostræ patiamur

This was the patriotic and worthy French magistrate (pital) and in this wish ev readily join. The humilia Henry IV. and Frederic B be ranked among the troj It reflects more disgrace on mineering pontiffs, who ex submission, than on the deg found themselves obliged t events, it does not become t christians to rejoice in the hu or to blazon the walls of monuments of their weakness

At one end of the *Sala I Paolina*, so called, because The altar is supported by 1 bears a tabernacle of rock c



with various paintings filling the spaces between the Corinthian pilasters. The whole though rich and magnificent, looks dark and sombre.

At the other end of the hall, on the left, it opens into the *Cappella Sistina* built by Sixtus V. and celebrated for its paintings in fresco by Michael Angelo and his scholars. These frescoes, which cover the walls and vaulted ceiling, are its only ornaments. The famous "Judgment" of Michael Angelo occupies the ceiling entirely. Its beauties and defects are many and may be comprised in one short sentence; that its merit consists more in the figures than in the arrangement or effect of the whole. The upper part glows with brightness and glory: on the right ascend the blessed; on the left, the wicked blasted with lightning, tumble in confused groups into the abyss. The Judge stands in the upper part, seated on the clouds and arrayed in the robes of heaven: he is in the act of uttering his final sentence, *Go, ye cursed into ever-burning fire*; his arms are uplifted, his countenance with indignation, and his eyes flash fire. Such is the Messiah in Milton, when he forthwith hurls his terrors and hurls his bolts at the rebel angels; and so is he described

by an eloquent French orator  
his judgments on sinners a  
day.

Similar representations  
in language or in painting  
fecting ; but I know not v  
to the calm, the tranquil  
of the awful person who  
*truth and in justice.* No  
cult as to pourtray the fe  
the gestures of the Word  
without feeling, but he v  
and sorrow, pain and pl  
soul, for he was a man  
cloud its serenity, for he v  
brought him from heaven  
prevailing sentiment, and  
influence his countenance,  
features a perpetual expres  
obey or to suspend the laws  
equally easy ; a miracle co  
excited in him no surprise  
command, to suffer or to tr  
die, were alike welcome in  
result of reason and obedien  
of his Father was the objec  
every step that led to its ac  
ther easy or arduous, was to

ion, and not unfrequently retouched and corrected by his hand. In the thirteen arcades that compose this wing of the gallery is represented the History of the Old and part of the New Testament; beginning with the Creation and concluding with the Last Supper. The plan, the arrangement, the ornaments of these celebrated pieces, are in general great and beautiful; the fancy and expression oftentimes rise to the grand and even to the sublime. Some critics have ventured to find fault with the execution in detail, and the coloring has been censured frequently.

The first compartment represents the Eternal Father with arms and feet expanded darting into chaos, and reducing its distracted elements into order merely by his motion. This representation is much admired, particularly by French connoisseurs, and if we may credit tradition, astonished Michael Angelo himself, who is said to have accused Raffaello of having borrowed the figure of the Eternal from the Sistine chapel; from this chapel the latter artist was then excluded by the express direction of the former, who it seems feared either his criticism or genius. The figure of the Eternal thus represented may be poetical and sublime, even as the Jupiter of Homer, but (*si verbo audacia detur*) it excites

no admiration and deserve  
 be difficult to represent  
 "became man" and "dwelt  
 out impairing the dignity  
 and degrading his majestic  
 the painter employ, what  
 play, to pourtray with  
 the Eternal himself, the  
 grand archetype of perfect  
 light inaccessible, whom  
 can see?"

It is true that the prophet  
 the Almighty in a visible  
 emphatical appellation of  
 ventured, with the guidance  
 to trace a mysterious and  
 Eternal. "While I beheld  
 "thrones were placed: and  
 days took his seat: his garments  
 snow: the hair of his head  
 His throne was raging fla  
 suming fire. A torrent be  
 rolled before him: thousands  
 stered unto him, and ten  
 thousand waited in his  
 judge and the books were o  
 tion one only circumstance

the divinity is mentioned. The prophet refrain with reverential awe from such a despatching on the garments, the throne, being spirits, he leaves the *indescribable* to the imagination, or rather to the religious the reader. Painters and poets would diminish this holy discretion, and to refrain all attempts to embody the Eternal mind, by confining the energies of pure spirit in a human form, degrade omnipotence; and are the original of all that is lovely in the sens and on the earth, by marking it with the shabby features of human decrepitude. Besides, in the picture now before us, it is not the word of the Creator that composes the disorderly chaos. No; his hands and feet are employed to separate the warring elements and confine them within their respective boundaries. This is an idea ordering upon the burlesque and perfectly unworthy the lofty conceptions of Raffaello. How different the sentiment conveyed in the sublime language of the Scripture. No effort, no action even, was requisite. Chaos stood ready to obey his will and nature arose at his word. "He said, let Light Be, and Light Was!—He spake and they were made: he commanded and they were created."

To the encomiums passed in general on the

decorations of these galleries, and the intermediate ornaments, such as the *lucarne* which are supposed to be taken from the halls of the different arches which separate and divide the compartments, are much and from one of the galleries a *Camere de Raffaello*.

The *Camere de Raffaello* are totally unfurnished and uninhabited. The walls from the floor are covered with paintings. If any furniture could only conceal the the busy hands of inhabitants, it would damage the delicate tints or destroy some of these invaluable compositions. They are therefore accessible only to the traveller and to the labors of the artist, thus consecrated as a temple to painting, and to the spirit of I have not however passed over without losing some portion of the treasure, and paying tribute to the superbia of man and his works to decay. But their degradation is not due to their innate frailty, or to the depredations of time; but to the ignorance, or rather to the ignorance of the army of the Emperor.

ence. Besides, each nation has its propensities and every profession its bias, which imperceptibly influence the taste, even in the arts, and decide the opinion perhaps in painting itself.

Those who love to contemplate a crowd of figures, all animated by strong emotions and engaged in the tumult without being lost in the confusion of some grand event; and those who delight in forms strained by some unexpected motion and features distorted by some sudden and imperious passion, will dwell with complacency, like the German, on the victory of Constantine, or like the Frenchman, on the conflagration of the *Borgh*.

The Englishman who delights in the calmer expression, and the tranquil scenes of still life, stands in silence before the school of Athens; enjoys the easy and dignified attitudes and the expressive but serene countenances of the different philosophers. The Italian, accustomed to the wonders of art, and habituated from his infancy to early discrimination, admires the two aerial youths that pursue Heliodorus and glide over the pavement without seeming to touch its surface; dwells with rapture on the angelic form that watches *St. Peter* and sheds a celestial light, beam of paradise, over the gloom of the dun-

geon—but like the English on the architectural perspective orderly groups, the majestic combined excellencies of the

Yet notwithstanding the priority of this piece, the with reverence to the awft and human beings; the learning in the saints of the ters of the New Testament above and dignity below the posite, and give a just reprefine objects of his profession other hand, led by classical it on the haunts of his fancy, the beauties of Parnassus, a mortal bloom of Apollo a “holds high converse, with  
“*Phæbo digna locuti.*”

The traveller, while on the transcendent beauties of sitions of which I have been pass over unnoticed the m cover the vaults and fill up the greater pieces and the many of these, and particula and medallions of the three



representing rural scenes and history, are of exquisite beauty, and claim the attention of the artist and of the spectator. To conclude my remarks, the *Camere di* all works of superior excellence, beauties gradually, and improve the vision, in proportion to the frequency the minuteness of inspection.

Having traversed the court of St. David's, its adjoining halls and chapels, which are considered as the state apartments of the king, the traveller passes to that part of the palace which is called the *Belvidere* from its beautiful view and prospect, and proceeding along an admirable gallery comes to an iron door on which is inscribed that it opens into the library of the Vatican. This apartment for the two keepers, the secretaries, or rather the interpreters seven in number, who can speak the principal languages of Europe and who attend for the convenience of educated foreigners; a double gallery of two hundred and twenty feet long opening into another of eight hundred, with various rooms, cabinets, and apartments annexed, form the receptacle of the noble collection. These galleries and apartments are all vaulted and all painted with different effect, by painters of different eras and talents. The paintings have all some reference

# THROUGH IT

to literature sacred or prop  
vast scope of history and  
books are kept in cases; an  
traveller seeks in vain for the  
volumes, which he may ha  
in other libraries. Their nu  
accurately stated, some conf  
thousand, others raise it to f  
and many swell it to a m  
probably the most accurate.

But the superiority of  
from the quantity of printed  
titude of its manuscripts whi  
to more than fifty thousand.  
nuscripts of the highest antie  
Virgil of the fifth century, a  
sixth, a Terence of the same  
taken by the French and se  
origin of this library is attribut  
Hilarius in the fifth century;  
probable, that long before that  
church must have possessed a  
of books for the use of its clerg  
may be supposed to have been to  
with the dangers and the difficu  
to have had leisure or means  
formation of the libraries. How  
volumes had been collected at

## CLASSICAL TOUR

seems certain; as it is equally so that Pope Zacharias augmented their number very considerably about the middle of the eighth century. Nicholas V. established the library in the Vatican and enlarged the collection; while Calixtus III. is said to have enriched it with many volumes saved from the libraries of Constantinople at the taking of that city. From this period it continued in a regular progression, receiving almost every year vast additions, sometimes even of whole libraries (as those of the Elector Palatine, of the Dukes of *Urbino*, of Queen Christina) owing not only to the favor of the pontiff and various princes, but to the well directed zeal of its librarians; many of whom have been men both of eminent talents and of high rank and extensive influence. The French invasion which brought with it so many evils, and like a *blast from hell* checked the prosperity of Italy in every branch and in every province, not only put a stop to the increase of the Vatican library, but by plundering some of its most valuable manuscripts, lowered its reputation, and undid at once the labor and exertion of ages.

The galleries of the library open into various departments filled with antiques, medals, cameos, One in particular is consecrated to the monuments of christian antiquity, and contains a

singular and unparalleled collection of torture employed in the first also the dyptics or registers of co great churches, monumental ins collection highly interesting to historians and the enlightened chr

The grand gallery which less terminates in the Museum of Clement XVI. has the merit of received the ideas of this museum it in execution. The late Pope nced it on a much larger scale present extent and magnificent several apartments, galleries, b some lined with marble, others mosaics, and all filled with sta labra, tombs, and altars. The tion of these apartments, their furniture, the well managed lig them, and the multiplicity of collected in them and disposed cious and striking arrangement the spectator with astonishment form the most magnificent and tion that perhaps has been ever b most be imagined. Never were t Greece and Rome honored with never did they stand on richer p

were more glorious domes spread over their heads; or brighter pavements extended at their feet. Seated each in a shrine of bronze or marble, they seemed to look down on a crowd of votaries and once more to challenge the homage of mankind; while kings and emperors, heroes and philosophers, drawn up in ranks before or around them, increased their state and formed a majestic and becoming retinue. To augment their number, excavations were daily made and generally attended with success; and many a statue buried for ages under heaps of ruins, or lost in the obscurity of some unfrequented desert, was rescued from the gloom of oblivion and restored to the curiosity and admiration of the public.

But the joy of discovery was short, and the triumph of taste transitory! The French who in every invasion have been the scourge of Italy and have rivalled or rather surpassed the rapacity of the Goths and Vandals, laid their sacrilegious hands on the unparalleled collection of the Vatican, tore its master-pieces from their pedestals, and dragging them from their temples of marble, transported them to Paris, and consigned them to the dull sullen halls, or rather stables, of the Louvre. But on this subject I may perhaps enlarge hereafter. At present I shall proceed to point out some of the most remarkable among the

## THROUGH ITALY.

various apartments that constitute the Pio-Clementinum.

Three anti-chambers called, first or from the statues that occupy them *Quadrato*, *Il Vestibolo Rotondo*, and *di Bacco*, conduct the traveller to a room more than a hundred feet square, with a vaulted ceiling supported by granite pillars and decorated with priceless pieces of antiquity. Need I mention the principal among these were the *Belvidere*, the *Laocoon*, and the *Torso* once adorned the anti-chambers? They are now at the disposal of the public. In their absence is not so much supplied by the casts that now occupy the places.

Next to this court is the *Sala Terrena*, a noble gallery so called because it contains ancient statues of various animals. It opens at one end into the *Galleria* lined on both sides with exquisite Greek and Roman sculpture, and at the other into three apartments called the *Stanza delle Statue*. The busts are placed on tables or pedestals of fine workmanship, and generally of the most beautiful and curious marble. Towards the end of the gallery is an apartment called the *Stanza delle Statue*.

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adorned with all the charms that the united arts of painting, sculpture, and architecture could bestow upon it. Eight pillars of alabaster support its roof; its floor is formed of an ancient mosaic of the brightest colors, representing theatrical exhibitions and rural scenery; its ceiling is painted and displays alternately historical events and mythological fables. The spaces between the columns are filled each with a statue, and the walls are incrustated with ancient basso relievos formed into pannels and placed in symmetrical arrangement. Different antique seats, some supported by feet of gilt brass, are ranged along the

forms a commodious  
the Stanze delle  
other a small anti-chamber  
li Animali. Hence through  
bule you enter the hall, or  
the Muses; an octagon sup-  
porters of Carrara marble with  
compartments actors, re-  
separated and bordered by  
above and the great divisions  
and various Poets; of Mi-

## Ch. II.

## THROUGH ITALY

erva, Genii, and other figures  
 general destination of the place  
 ference below rose Apollo, M  
 Muses in the most conspicuous  
 elevated and highly wrought  
 The most celebrated sages, po  
 Greece stood in order around  
 divinities which had inspir  
 strains:—a noble assembly th  
 nored the laurelled pinnacles  
 not disgraced even the clou  
 Olympus. But this assembly  
 The Muses have been dragged  
 splendor of the Vatican, and  
 in a sepulchral hall, where a s  
 through a massive wall a few  
 their gloomy niches.

Next to the *Stanza della Madonna*, a lofty dome supported  
*Carrara* marble, lighted from  
 with the largest piece of ancient  
 covered. In the middle is a v  
 more than fifty feet in circumf  
 colossal statues, and busts rest in  
 porphyry of great magnitude.  
 appropriated to colossal statues  
 ornaments partake in some degree  
 proportions.



Ch. II:

is considered as the  
a rich portal con-  
Greca, supported by  
mosaic, furnished with  
relievos. One object  
tion. It is a vast sar-  
lid of one block of red  
namented in basso re-  
Cupids employed in the  
with tendrils and arabes-  
ed the ashes of Constantia  
ntine the Great, and stood  
um near the church of St.  
orta Pia Nomentana, At  
converted the mausoleum  
red the body of the Prin-  
that of a saint, under the  
removes all imputation of  
though it would have been  
as more respectful, to allow  
undisturbed in the tomb of a  
insigned by the hands of a  
gus long remained an use-  
as lately transported to the

Greca opens on a double  
twenty-two pillars of red  
its steps are marble, its

From this *Rotonda*, which is considered as the noblest hall in the museum, a rich portal conducts into the *Sala a Croce Greca*, supported by columns paved with ancient mosaic, furnished with statues and lined with basso relievos. One object here naturally attracts attention. It is a vast sarcophagus formed with its lid of one block of red porphyry, beautifully ornamented in basso relievo with little infant Cupids employed in the vintage, and bordered with tendrils and arabesques. It once contained the ashes of Constantia the daughter of Constantine the Great, and stood for ages in her mausoleum near the church of St. Agnes without the *Porta Pia Nomentana*. At length Alexander IV. converted the mausoleum into a church, and ordered the body of the Princess to be deposited, as that of a saint, under the altar; a motive which removes all imputation of guilt from the deed, though it would have been more prudent, as well as more respectful, to allow the body to remain undisturbed in the tomb to which it had been consigned by the hands of a tyrant. The sarcophagus long remained an ornament, and was lately transported to the

*Sala a Croce Greca* opens on a double raised platform on twenty-two pillars of red granite: its steps are marble; its

balustrade bronze. The mic  
down to the Vatican library:  
to the *Galleria de' Candelab*  
divided into six compartments  
each other by columns of  
furniture of this gallery cons  
of different kinds, all of exq  
and of the finest marbles, so d  
given to the place its pecu  
With these are intermingled  
Egyptian figures, tablets, to  
statues, which may have be  
the other apartments were  
perhaps be placed to advant  
other classes.

At the end of this long s  
door opens into the *Galler*  
taining a collection of pictur  
masters of the different Italian  
several of these pieces have a  
of merit, yet they are inferior  
others in Rome, and can ex  
interest in the mind of a spect  
passed through his eyes with  
has been feasting his eyes with  
specimens of ancient sculpture.  
vantage another may be added, a  
immediate neighborhood of the

performances of Raffaello, before which most other compositions, however great their merit or extensive their fame, lose their splendor and sink into obscurity. However a gallery of pictures, though certainly not necessary in the Vatican, may yet produce a good effect; as under the patronage and active encouragement of government, it may gradually unite on one spot the fine specimens now dispersed over Italy, and by bringing the rival powers of the two sister arts of painting and sculpture into contact, it may concentrate their influence, and eventually promote their perfection.

As the traveller returns from these galleries he descends on the left, before he descends the above-mentioned staircase, a circular temple of marble supported by Corinthian pillars and covered with a dome. In the centre, on a large pedestal, stands an antique chariot with two horses in bronze. This temple though on a smaller scale than its materials, form and proportions, is to me one of the most beautiful apartments of the Museum and cannot fail to excite

is in part the celebrated *Museum Pio-Clementino*, which in the extent, multiplicity, and disposition of its apartments, far

surpasses every edifi-  
 splendour of the gal-  
 and scorns a cor-  
 Museum whose glo-  
 corated with its pl-  
 Museum was first  
 observed, and the  
 allotted to it) and fi-  
**XIV.** (Ganganelli);  
 and all the other  
 erected and furnished  
 It would therefore  
 ungrateful, to turn  
 paying a just tribute  
 these princes, who in  
 their income was g-  
 means to erect such  
 taste, to the genius c-  
 liest and most eng-  
 deserve to have their  
 entrance of the Muse-  
 Arts would readily ag-  
 scribing on the pedestals  
 " *Quique sui memor*

In this account of  
 posely avoided details,  
 vations to a few of the  
 minent features, as my i-

full description of this celebrated palace, which would form a separate volume, but merely to awaken the curiosity and attention of the traveller. Of the pictures and statues I may perhaps speak hereafter. At present I shall content myself with referring to the well-known work of the Abate Winkelmann, who speaks on the subject of statues with the learning of an antiquary, the penetration of an artist, and the rapture of a poet.

*Churches—General  
—St. Peter in  
Sylvester—St.  
St. Paul and others*

From the palaces  
churches which form  
Rome, as the temple  
principal ornaments  
this subject, as on the  
it best to begin by  
the more necessary as  
and much interest;  
Venice and Genoa  
the latter not unfreq  
of Rome, the superi  
cence of her churches  
disputed; and in this  
that still,

*Hæc tantùm alias int  
Quantùm lenta solen*

Addison observes,

es are so embroiled in fable and legend, one receives but little satisfaction from ing into them." The portion of satisfaction be derived from such researches, depends he taste and views of the person who them; for as to fable and legend, I fancy sufficient stock in heathen as well as in antiquity, to puzzle and embroil an inquirer. However, notwithstanding ty which ages and revolutions, ignorance, may have thrown over both these antiquity, the traveller as he wanders able regions of this wonderful city t of Empire and Religion, will num- ber of monuments, both to- ber edify as well as to delight and- Among the former the what occupy the first rank, as may be er erected in the æra of may ascribe their origin eror himself, or to that of ediate successors.

the constituent and essential as they were at the period the more solid and per- ill stand unaltered in their rom them therefore we may tainty, the form of Christian



churches in the early ages, altar, of the episcopal chair, the clergy, together with the furniture of the chancel and over some of these churches and many were basilicæ or public meetings, and may not a little to give us clearer proportions of such buildings the latter, and of the order assemblies held in them. from them be able to make relative to the forms early established churches, and to judge how may have thought proper to observed in civil assemblies gations.

In the next place, in the we may trace the decline architecture, and discover the of that art were neglected, and during the barbarous ages. T almost the only objects attended during that long period, and new were erected on the plans became the vehicles, if I may expression, by which some of ciples of Roman architecture w

been justly observed, that while the proportion, the very contrast of the Greek and Roman orders and apparently forgotten, the magnitude, and what is more remarkable, of manner so much inferior of ancient buildings, were still appear in many churches at the largest intervals of the middle ages such fabrics we may therefore ascribe to the splendour and grandeur long sustained, and that some features of architecture still continued to manifest the works of their descendants, in the prevalence of foreign ignorance and barbarism.

attention relative to internal magnificence another which must have struck that in many churches the out-embellishments are far inferior to the appearances. Whether the ancients did not always pay equal attention to the exterior, or whether like the moderns sometimes deferred the execution of the exterior for want of money or materials, or the hand of time or the more recent ravages of war has torn away the marble of these edifices; but it must be

owned that the outside of the Diocletian's baths by no means showed their internal magnificence. the disproportion became more than anything can be more contemptible show of some of the noblest. St. Paul's for instance, of St. that of St. Sebastian, which appeared the appearance of a neglected barrack-church. The same remarks applied to *Santa Maria Maggiore*. Benedict XIV. who caused the stone, adorned it with a portico front, and gave it an exterior though not perfect nor altogether grand and splendid interior.

Moreover, while the traveller without reason, to find some taste and purest style of architecture in Roman churches, he must not should frequently meet with the reverse in both respects, and often to lament that the finest thrown away in the construction and deformed edifices. To a regular combination of good reader has only to recollect, in other great cities, different fashions at different periods, and

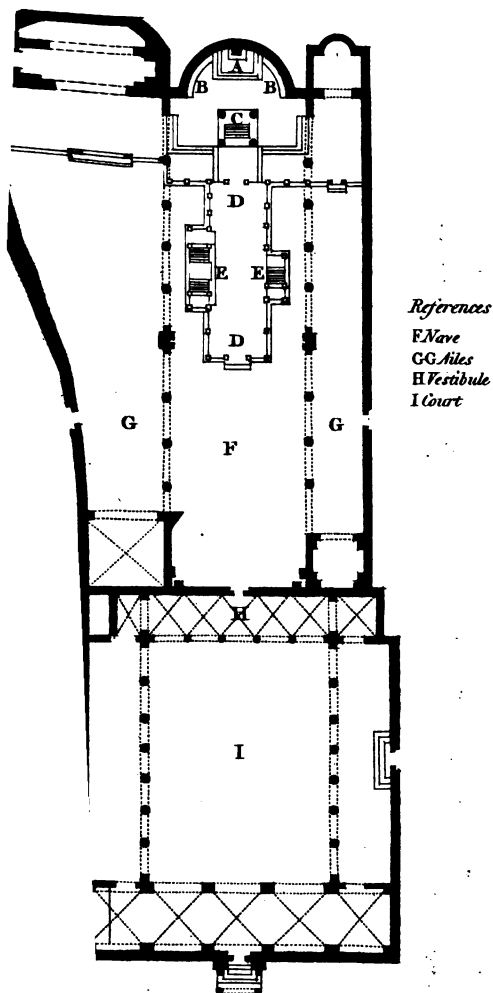
attachment to some church or  
 at case we may conclude, that all  
 it will be employed in repairing,  
 furnishing the favored edifice.  
 e of popularity may pass away,  
 ble pile has been abandoned for  
 of an impoverished chapter, of a  
 , or of a parish thinned by emi-  
 ch circumstances, only so much  
 to the edifice as is necessary to  
 t the inclemency of the weather  
 time, and this care is generally  
 exterior, while the interior is  
 litude, dampness, and decay.—  
 me of the most ancient and vene-  
 1 Rome are in this latter situa-  
 be that they stand in quarters  
 t now deserted, or that churches  
 n times, or dedicated to modern  
 greater share of public atten-  
 ; but those of St. Paul, St. Lau-  
 1, St. Agnes, and even the Pan-  
 dory of Rome, and the boast of  
 little or nothing to modern mu-

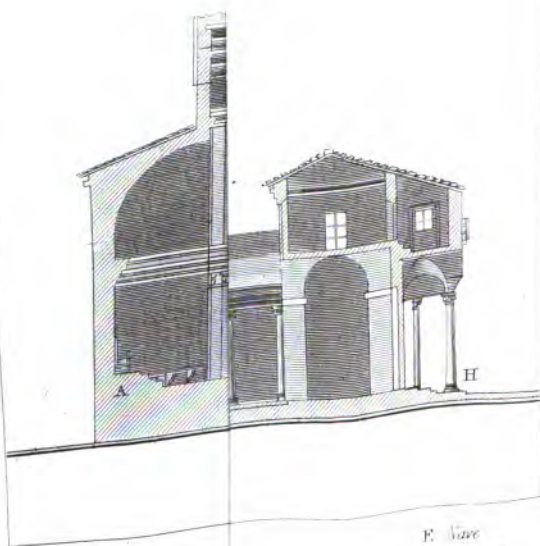
anding these disadvantages and  
 e few, very few churches in  
 not present, either in their size

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*Thin lines mark the additions of later times*





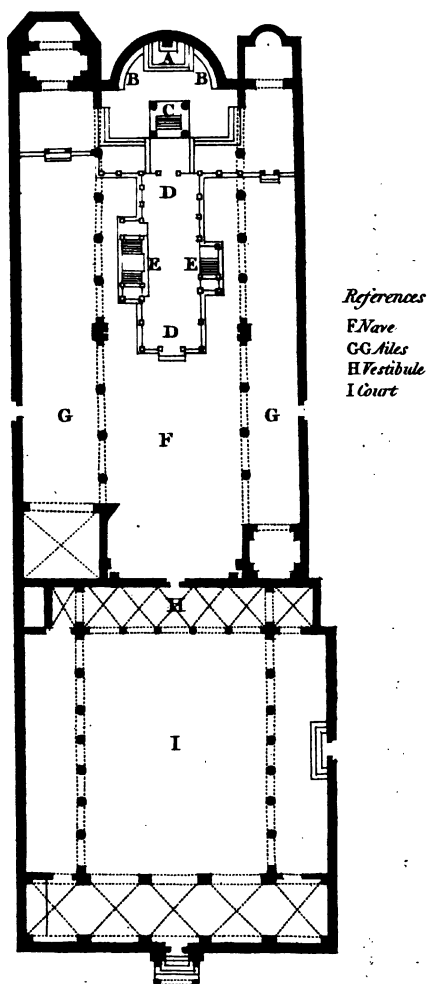
A *Bishop's Throne*  
B *Altar*  
C *Choir*  
D *Pulpit*

E *Nave*  
F *Vestibule*  
G *Court*  
H *Porch*

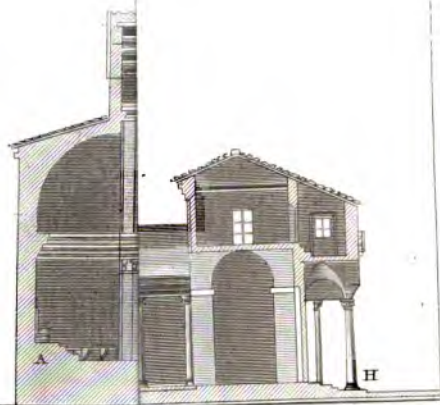
# II of ST CLEMENT.

Vol. 2. P. 77

*Joint lines mark the additions of later times*







A *Bishop's Throne*  
B *Altar*  
C *Choir*  
D *Pulpit*

F *Nave*  
F *Vestibule*  
G *Court*  
H *Porch*

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their proportions, in their architecture or their materials, in their external or internal decoration, something that deserves the attention of the traveller and excites his just admiration. He there-fore who delights in halls of an immense size and exact proportion, in lengthening colonnades and vast pillars of one solid block of porphyry, of granite, of Parian or Egyptian marble; in pavements that glow with all the tints of the rainbow, and roofs that blaze with brass or gold; in canvas warm as life itself, and statues ready to descend from the tombs on which they recline; will range round the churches of Rome, and find in them an inexhaustible source of instructive and rational amusement, such as no modern capital can furnish, and such as might be equalled or surpassed by the glories of ancient Rome alone.

I shall now proceed to some particular churches, and without pretending to enter into very minute details, mention only such circumstances as seem calculated to excite peculiar interest.

The church of St. Clement, in the great street that leads to St. John Lateran, is the most ancient church in Rome. It was built on the site, and was probably at first one of the great apartments of the house of the holy bishop whose name it bears. It is mentioned as ancient by authors

of the **fourth** century (St. Jerome, Pope Zozimus, &c.) and is justly considered as one of the best models that now exist of the original form of Christian churches. It has frequently been repaired and decorated, but always with a respectful respect for its primitive shape and fashion. In front of it is a court with galleries, supported by eighteen granite pillars and paved with pieces of shattered marbles, among which I observed several fragments of beautiful *Verde antico*. The apse of the church is formed of four columns of the same materials as the pillars of the gallery, and the interior is divided into a nave and aisles by twenty pillars of various marbles. The choir is situated about the centre of the nave, and on each side of the steps of the sanctuary; there are two called anciently Ambones, one on each side of the choir. A flight of steps leads to the altar or chancel, which is terminated by a screen, in the middle of which stands the epistyle, and on each side of it two marble seats border the walls for the accommodation of the priests; the inferior clergy with the choir occupied the choir. In front of the altar, and between it and the choir, on each side of the steps of the sanctuary, rises the altar, sheltered by screens and conspicuous on the wall. The aisles terminated in two semicircular chapels called anciently Exedrae

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Cler

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s

Cellæ, and appropriated to private devotion in prayer or meditation. Such is the form of St. Peter's, which though not originally a basilica, evidently modelled upon such buildings; as may be seen not only by the description given of them by Vitruvius, but also by several other churches in Rome which having actually been basilicæ, still retain their original form with slight modifications. The same form has been retained or imitated in all the great Roman churches, and indeed in almost all the cathedral and abbey churches in Italy; a form without doubt far better calculated both for the beauty of perspective and for the convenience of public worship than the arrangement of Gothic fabrics, divided by screens, insulated by partitions, and terminating in gloomy chapels.\*

*S. Pietro in Vincoli*, so called from the chains with which St. Peter was bound both in Rome

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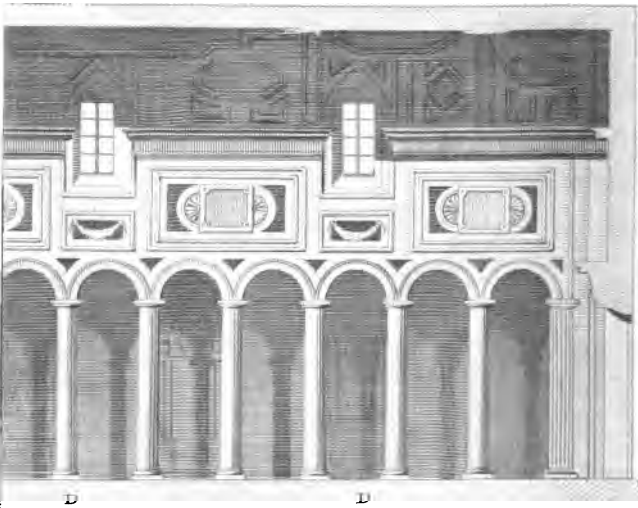
\* I recommend to my readers the account of ancient churches and their ornaments given by the judicious and learned *Fleury*. The work which contains it, with many curious details and interesting observations, is entitled *Les Mœurs des Chrétiens*. The perusal of it will give the traveller a very accurate notion of the subject at large, and enable him, not only to comprehend what he finds written upon it, but also to pronounce with some precision on the form and ornaments of such churches as he may hereafter visit. (See chapters 35. et seq.)

at Jerusalem, now preserved, as is believed, under the altar, was erected about the year 420, and after frequent reparations presents now to the eye a noble hall, supported by twenty Doric pillars of Parian marble, open on all sides, adorned with some beautiful tombs, and terminating in semicircle behind the altar. It is pity that the state of the age in which this edifice was erected could have been perpetuated through so many successive reparations, and the arches carried from pillar to pillar still suffered to appear; while an entablature, like that of *St. Maria Maggiore*, could have concealed the defect and rendered the order perfect. The pillars are too thin for Doric proportions, and too far from each other; very different in this respect from the Doric models still remaining at Athens. But the proportions applied by the ancient Romans to this order, rendered it in fact a distinct order, and made it almost an invention of their own. Among the monuments the traveller will not fail to observe a sarcophagus of black marble and of exquisite form, on the left hand; and on the right, the tomb of Julius II. indifferent in itself, but ennobled by the celebrated figure of Moses, supposed to be the master-piece of Michael Angelo, and one of the most beautiful statues in the world.\*

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\* The ode or sonnet of Zappi inspired by the contempla-

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RO ALLE VINCOLE.

C Tomb of Julius II<sup>o</sup>

D Now



## THROUGH ITALY.

h. III.

Not far from S. *Pietro in Vincoli* is the church of S. *Martino* and S. *Silvestro*, formed out of a part of the ruins of the neighboring baths of *Titus*, and, as far as regards the *Crypta* or subterranean church, as ancient as the times of St. *Sylvester* and *Constantine the Great*. It has, as will easily be imagined, undergone various repairs, and is at present one of the most beautiful edifices in Rome. It is supported by *Corinthian* columns of the finest marbles, bearing not arches but an entablature irregular indeed as to ornament, but of great and pleasing effect. The walls of the aisles are adorned with paintings by the two *Poussins* and much admired by connoisseurs. The *tribuna* or sanctuary is raised several steps above the body of the church; the high altar which stands immediately above the steps is of the most beautiful form and of the richest materials. The paintings on the walls and the roof are colored in the brightest yet softest tints imaginable, and seem to shed over the whole church a celestial lustre. Under the altar a door opens upon a marble staircase leading to a subterranean chapel lined with stucco, nearly resembling marble, and adorned with numerous

tion of this wonderful statue, is well known, and may be found in Roscoe's late excellent work, the *Life of Leo the Tenth*, with a very accurate translation.

a very pleasing style of architecture. You pass into the ancient church, which, in increase of the ruins around, is now almost subterranean: it is a large vaulted ceiling paved with mosaic, and seems from its remains, to have been well furnished with pictures and paintings; it is now the receptacle of unwholesome vapors, that tinge the air and hover round the solitary tombs. A noble hat with their rich tassels, the inefficiency of the dignity of Cardinal, suspended from the ceiling, and tarnished with time and humidity, receive a feeble unavailing ray of splendor on the monuments of their departed possessors. The traveller, cautioned by the chiliness of the place, prolongs his stay, contents himself with a transient glance on the sullen scenery, and turns to the splendid exhibition of the vault above.

The church of *St. Andrea in Monte Cavallo*, *Rimini*, though so small as to deserve the name of chapel only, is so highly finished and richly decorated that I should recommend it to the attention of the traveller as peculiarly interesting. It was formerly, with the annexed palace, the property of the Jesuits, who seldom neglected either the means or the inclination to procure splendor and magnificence to their establish-

## THROUGH ITALY.

ishments. Unfortunately they have often displayed more riches than taste, and given their churches the decorations and glare of a theatre, instead of adhering to the golden rule in religious architecture, that of disposing the best materials in the simplest order. The neglect of this maxim renders the great church of the Jesuits (the *Giesu*) though confessedly one of the richest, yet in my opinion one of the ugliest, because one of the most gaudy in Rome.

*St. Cecilia in Trastevere* has great antiquity and much magnificence to recommend it. It is supposed to have been the house of that virgin martyr, and they shew a bath annexed to it in which they pretend that she was beheaded. Over the tomb is a fine statue, exactly representing the attitude and the drapery of the body as it was discovered in the tomb in the year 821; such at least is the purport of the inscription. The saint is represented as reclining on her side, her garments spread in easy folds around her, and her neck and head covered with a veil of so delicate a texture, as to allow the spectator almost to discover the outlines of the countenance. The posture and drapery are natural as well as graceful, and the whole form wrought with such exquisite art, that we seem to behold the martyred virgin, not locked in the

of death, but in the repose of inno-  
waiting the call of the morning. A  
portico, according to the ancient cus-  
to this church, and pillars of fine mar-  
and adorn it; but it labors under the  
ed to above, and, like many other  
encumbered with its own magnifi-

in Montorio, or *Monte Aureo*, a very  
ch, was once remarkable for its  
d paintings, furnished by the first  
these two branches; but many of the  
been broken or displaced, and some  
carried off by the French during  
datory invasion. Among these is  
Transfiguration, generally supposed  
st painting in the world. It was  
been in a bad light in its original  
it must be recollected, that Raf-  
it for that very light; besides, I  
that the French are likely to place

---

as at Paris in the year 1802, it had been  
he gallery, and was intended for the cha-  
first consul's palaces. If in that of *Vir-*  
not too strong, the Transfiguration may  
e, as the architecture and decorations of

### Ch. III.

Ch. III.

In the middle of the little square is the cloister of the convent of the church of *St. Pietro in Montorio*; the form of an ancient temple, by sixteen pillars, and crown. It is the work of *Bramante*, and if the architect had copied the adopted the proportions of the of a similar form. Besides crowns the dome, or rather to is by much too large for the to crush it by its weight. such is the effect of pillars, and ple, with all its defects, and appearance. \*

*Maria in Trastevere*

*Santa Maria in Trastevere* is a very ancient church, built by Pope Sixtus II. It was rebuilt by Pope Sixtus V. in the year 1585.

the chapel, the best I have seen beyond perhaps altogether unworthy of contrast with the beauties of such a masterpiece.

\* This edifice is introduced into the  
sents St. Paul preaching at Athens, and  
derable accuracy.

340, and has since undergone various repairs and received of course many improvements. Its bold portico and its nave are supported by ancient pillars, some of red, some of granite, all of different orders and dimensions; the entablature also is composed of shattered remains of various ancient corbels; and indeed the whole edifice seems an extraordinary assemblage of orders, proportions, materials. However, it exhibits a certain uniformity of manner in the whole, that never fails to overcome defects in the detail, and its general appearance is bold and majestic. Its vault and walls are adorned with several beautiful paintings by *Dominichino*, and other great masters. A square before this church is watered by a fine fountain, perhaps the most ancient in Rome, as it was opened by Adrian I. about the year 790, and restored and ornamented by Clement XII.

*S. Grisogono*, a very ancient church, ascribed generally to Constantine, is remarkable for the numerous columns of granite, porphyry, and marble, that support its nave and choir.

*S. Giovanni e Paolo* is equally ancient, and more splendidly furnished with pillars and other ornaments.

*S. Gregorio M.*

erected by the cele  
it bears, on the ver  
residence of the A  
with the convent ad  
dedicated under the  
which was gradually  
of St. Gregory. Th  
veral changes, and t  
from the bad taste  
have been conducted,  
miration. There are  
precincts of the con  
the church, one of w  
exertions of *Guido* a  
here brought their pr  
left the delighted con  
he dare, to decide t  
As these paintings are  
they remain; but ever  
bly be removed from  
ent chapels, were car  
gion, which, during  
stationed in the con  
this regular banditti ca  
as to tear away the  
walls of the church;  
strengthen them and t  
the vaults;  
so that it

in them, as their fall was expected

cal reader would not pardon a tra-  
ould pass over in silence the church  
es of Tasso repose. This poet, the  
and in fame to Virgil, died in the  
*Onofrio*, was buried without pomp,  
many years among *the vulgar dead*,  
nument or *even an inscription* over

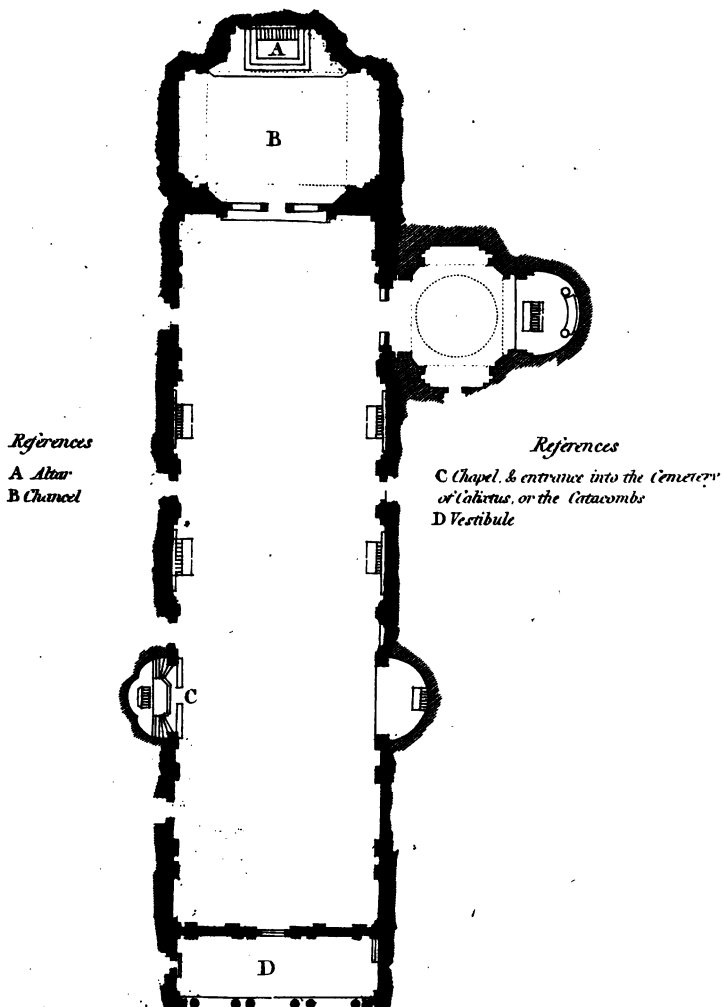
Few poets have received monu-  
s immediately on their demise.  
s seldom taken its full range, or  
e difficulties which envy throws in  
their lifetime; to pay due homage  
and give to their memory all that  
o the illustrious dead, sepulchral  
enerally the task of an impartial  
sterity. Upon this occasion how-  
ither envy nor indifference, but  
e that deprived the Italian poet  
due to his merit. Immediately  
the fathers of the convent of  
many persons of distinction,  
celebrated *Manso*, the friend and  
ilton, pressed forward with ge-  
to execute the honorable work :  
*Cinthio Medici*, the patron of  
tter days, considered the erec-



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# BASILICA of ST. SEBASTIAN.

*NB. The faint Lines mark the additions of later times.*



Ch. III.

THRO

tion of a becoming honor peculiarly appropriate though he found him charge of the friend he could never be person to fulfil it is deprived him of the Tasso; and to the is the public indebted rather decent than description. Every sublimity of Milton British bard owes to the church of St. Torquato Tasso, his rival strains.

Che d  
Non circonda l  
Ma su ne Cielo  
Ha di stelle im

*S. Sebastiano*, a church in memory of the celestial it bears, has a handsome some good pictures ever more remarkable entrance into the neighborhood.

combs are subterranean streets or galleries, four to eight feet in height, from two to four feet in breadth, extending to an immense and almost unbounded length, and branching out into many directions. The confusion occasioned by the multitude of these galleries resembles that of a labyrinth, and renders it difficult, and without great danger, to penetrate far into their recesses. The catacombs were originally excavated under the earth or sand called *terrena*, and supposed to form the most lasting cement. They followed the direction of the vein of sand, and were abandoned when that was exhausted, and oftentimes decayed and rotten. Such lone, unfrequented caverns afforded a most commodious retreat to the persecuted Christians of the three first centuries. In them therefore they held their religious assemblies, celebrated the holy mysteries, and deposited the remains of their martyred brethren. For the purpose they employed niches in the wall, placed there the body with the hands crossed, with the blood of the martyr, or the instruments of his execution, and covered the mouth of the niche with thin plates of marble. Sometimes the name was inscribed in a word or two importing the belief of the deceased; at other times a cross or other emblem of the titles of our Saviour inter-

the age  
range  
these  
sentiment  
terror.  
the regions  
impenetrable g

—Marcentes i  
Longa nocte  
Non metuunt em

Independent  
damp air and f

\* A Jewish  
it was ornate  
was seen to  
as that in  
word CRY  
employed

### Ch. III.

THR

woven, were the ones that the body enclosed. Several bodies have been found in such a position. Such may be highly probable as burial places used as burial places the age of persecution over these these walks of these sentiments of awe and terror. We seem to see the regions of the impenetrable gloom

—Marcentes intus  
Longa nocte situs  
Non metuunt emittere

Independent of the  
damp air and fetid e

---

\* A Jewish cemetery with  
it was ornamented with  
was seen the golden canopy  
as that in the Arch of Titus  
word  $\text{CTNAΓΩΓ}$  . . . .  
employed as a place of worship

## CLASSICAL TOUR

OK. III.

bridge his stay and hasten to the  
ay\*.

ch of *Madonna del Sole* is the an

*ria extra Portam Esquilinam* are mentioned  
(Cluentio 13) as the scene of a horrible mur-  
stances of which he relates; and Nero it  
sed to conceal himself for a time in one  
*but refused to go under ground while alive.*  
(48) Eusebius represents the Emperor Con-  
g to them, and frequent mention is made  
iters of the fourth and fifth century. Pru-  
them with great accuracy and minuteness.

extremo culta ad pomeria vallo  
rosis crypta patet foveis  
tum gradibus via prona reflexis  
ctus luce latente docet;  
e fores summo tenus intrat hiatu;  
lies limina vestibuli.  
ssu facili nigrescere visa est  
loci per specus ambiguum,  
immensa foramina tectis,  
laros antra super radios.  
ites texant hinc inde recessus,  
rosis atria porticibus :  
bter cava viscera montis  
o fornice lux penetrat;  
per subterranea solis  
n luminibusque frui.  
*Peri Steph. De Sancto Hippolito.*

### Ch. III.

THRO

cient temple of Vest  
tablature, curtailed  
raising of the grou  
part of the pillars, a

---

The lively account  
meteries is not less n  
liberalibus studiis erud  
ætatis et propositi, die  
et martyrum circumire  
terrarum profundo defe  
per parietes habent corp  
omnia ut propemodum  
*scendant in infernum* e  
missum horrorem tempo  
quam foramen demissi  
acceditur, et cava nocte  
ponitur

Horror ubique anim

The number of the ce  
as there are more than  
particular appellations, s  
—*Felicitis et Adaucti*, &c  
spaces are painted. D  
emerging from the Jaws  
herd bearing a Lamb on  
the favorite subjects. 7  
other, and generally occ  
Some of these decoration



roof. The cell and pillars of white  
main, but the latter are almost lost in  
yn from column to column, and filling  
le intermediate space. It is much to

manners of the times, while others occasionally  
ecting representation of the sufferings of the  
Of the former kind is a painting on a vaulted  
e cemetery of Pontianus; in a circle in the  
s the Good Shepherd—in the corners four  
els—on the sides the four Seasons. Winter is  
a youth holding some sticks in his right hand  
it towards a vase with a flame rising from it:  
ears a lighted torch: a withered tree stands in  
d. Spring is signified by a boy on one knee,  
t taken up a lamb which he supports with  
e other he holds a lily: the scene is a garden  
lar walks: near the border of one of these  
tree in full foliage. Summer appears as a  
with a round hat on his head in the act of  
kle is of the same form as that used in Eng-  
s depicted as a youth applying a ladder to a  
h twines a luxuriant vine. All these com-  
vided by garlands and arabesques. Of the  
representation, we have an instance in a  
presents a human figure immersed up to the  
ng caldron, with his hands joined before his  
es raised to heaven as if in ardent supplica-  
children in the flames occur frequently, and  
the same subject. An inscription placed  
enes of martyrdom is affecting. *O tempora*  
*ter sacra et vota ne in cavernis quidem*

architrave  
the base  
of the  
sent so  
pavement.  
pears, if possible  
instances.

*salvari possumus.*  
... cum ab  
Several words are  
there are many  
and Christian fe  
incense, ships  
are often cur  
use in Italy  
tunica and  
language  
of the ti  
proaches



### Ch. III.

### THROI

be lamented that when for a church, it was in form and beauty; with less expense and necessary to erect the wall I have just censured. bable that the material restoration, that is the architrave, and cornices the bases of the pillars of the mass of ruins sent so much above pavement. But this pears, if possible, more instances.

---

salvari possumus . . . Quid  
. . . cum ab amicis et  
Several words are obliterated.  
there are many detached figures  
and Christian feelings, such as  
incense, ships, and portraits of  
are often curious, and border  
use in Italy, such as the cap  
tunica and trowsers so common  
language of the inscriptions is  
of the times, at least in many  
proaches very near to modern

## CLASSICAL TOUR

ple of Fortuna Virilis\*, now the  
*anta Maria Egiziaca*, is one of the  
 ents that still remain of the æra of  
 Republic. It is of the Ionic order,  
 ortions and form are justly admired.  
 was originally supported by four pil-  
 sides adorned with twice as many  
 s. It was converted into a church in  
 century, and long retained a consi-  
 re of its primitive beauty. When it  
 d to its present degraded state I can-  
 ly determine, but I believe about the  
 he seventeenth century. It is said to  
 when repaired, in a ruinous state:  
 t were the case, it was less difficult to  
 an to alter its principal features. The  
 ever has been done. The wall that  
 the *Cella* from the Vestibule was re-  
 d rebuilt between the pillars of the  
 d windows were opened between the  
 nns on one of the sides. By these  
 small space was added and more light  
 to the interior, but the proportions and  
 re not a little impaired.

are doubts as to the real appellation of this  
 all agree in its antiquity.

and Fav  
 cepting  
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*S. Lorenzo* in church, placed as amidst a most wonderful, is alone a sensation acquires doubt it stands on the ruin and *Faustina*. The cepting the pedimentals. The order might have been in original form. But the success which the structure upon the architect behind the pillars, totally different; of the cornice of the capitals of the pillars rises far above them in triumph over go pediment.

Such instances of preposterous and in prize us even at every monument of since perished, and taste is obliterated; superb models still

## CLASSICAL TOUR

where all the arts and particularly architecture are honored and cultivated with so much success, we behold them with astonishment and not with horror. But neither censure, ignorance, nor disappointment can deter the inconsiderate architects from fruitless attempts to improve upon the works of the ancients, or to cure them of their partiality to capricious combinations that have hitherto invariably resulted in deformity. *Torriani*, for he I believe was the mason who built the modern part of the church of *St. Lorenzo in Miranda*, probably that his new frontispiece, with its two stories, its petty pilasters, and its entablature, would fix the attention of the beholder at once, and totally eclipse the simple grandeur of the colonnade before it. Vain hopes! The portico of *Antoninus* still attracts the eye, and challenges universal admiration; the modern addition is condemned as often as it is viewed, and ranked among the monuments of ignorance and semi-barbarous age.

It is not my intention at present to describe the ruins beyond the walls: and of several within the city, the names or are supposed to be of the ruins of ancient temples, I shall say little, as they do not exhibit the least vestige of antiquity. Such is *Ara Cæli*, on the

church  
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*Fuori del*  
*Santa Mar*  
*St. Paul* ( )  
the *Basilica*  
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### Ch. III.

THROUGH

Capitoline hill, supposed to copy the site of the temple such also is *Santa Maria* to have been formerly the neither of which have their titles be considered. We shall now therefore churches, under which Pantheon and the Sever called because they are the reign pontiff who officiates festivals, and reserves them himself. These seven churches (*fuori delle mura*) *St. Santa Maria Maggiore* or *St. Paul* (*fuori delle mura*) the *Basilica Lateranensis*, and the *Basilica Vaticana*. These temples of antiquity, and if we except

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\* The traveller should visit the particular nations and orders, and at the respective mother churches; because the Spaniards, Germans, but Greeks, Egyptians, and even East Indians, have colleges and churches. The same may be said of religious orders. Several interesting facts indicate the character of these nations as served in their respective establishments.

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great magnificence. But to begin with the Pantheon.

The square of the Pantheon, or *Piazza della Rotonda*, is adorned with a fountain and an obelisk, and terminated by the portico of Agrippa. This noble colonnade consists of a double range of Corinthian pillars of red granite. Between the middle columns, which are a little farther removed from each other than the others, a passage opens to the brazen portals which, as they unfold, expose to view a circular hall of immense extent, crowned with a lofty dome, and lighted solely from above. It is paved and lined with marble. Its cornice of white marble is supported by sixteen columns and as many pilasters of *Giallo antico*; in the circumference there are eight niches, and between these niches are eight altars adorned each with two pillars of less size but of the same materials. The niches were anciently occupied by statues of the great deities; the intermediate altars served as pedestals for the inferior powers. The proportions of this temple are admirable for the effect intended to be produced; its height being equal to its diameter, and its dome not an oval but an exact hemisphere.

Such is the Pantheon, the most noble and perfect specimen of Roman art and magnificence

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A. III.

hat time has spared, or the ancients could have  
 wished to transmit to posterity. It has served  
 in fact as a lesson and a model to succeeding ge-  
 nerations; and to it Constantinople is indebted  
 for *Santa Sophia*, and to it Rome or rather the  
 World owes the unrivalled dome of the Vatican.  
 I need not inform my reader that the body of the  
 Pantheon is supposed by many antiquaries to be  
 of republican architecture, and of course more  
 ancient than the portico which, as its inscription  
 imports, was erected by Agrippa about thirty  
 years before the Christian æra. But whether the  
 temple was built at the same time, or perhaps one  
 hundred years before its portico, is a matter of  
 little consequence, as it is on the whole the most  
 ancient edifice that now remains in a state of full  
 and almost perfect preservation. It has, it is true,  
 undergone various changes from pillage and re-  
 parations; but these changes have been confined  
 entirely to the decorations. It was first altered  
 by Domitian and afterwards repaired by Severus.  
 The pillars, pilasters, and marble lining remain  
 nearly as they were placed by the latter. It was  
 plundered of part of its bronze ornaments, among  
 which some authors rank its brazen doors, by  
 Genseric the Vandal monarch of Africa, and af-  
 terwards more completely stripped of all its metal  
 decorations by Constantine, the grandson of He-  
 racleus, in the seventh century. This semi-

barbarian Emperor is represented by indignant antiquaries as the greatest scourge that ever visited Rome, and is said to have committed more excesses, and done more mischief to the city during a short stay of seven days, than the Goths or Vandals during their repeated hostile approaches or long established dominion.

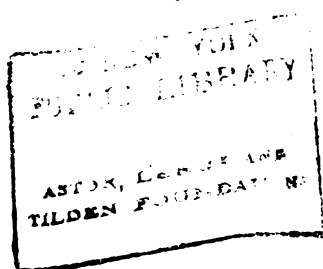
The Pantheon was converted into a church by Pope Boniface IV. about the year 609, and has since that period attracted the attention and enjoyed the patronage of various pontiffs. But though much has been done for the support and embellishment of this edifice, yet much is still wanting in order to restore to it all its glory. The pavement should be repaired, the marble lining of the attic replaced, and above all, the pannels of the dome gilt or edged with bronze. The want of some such decoration gives it a white, naked appearance, very opposite to the mellow tints of the various marbles that cast so rich a glow over the lower part. Yet let not the traveller complain, if even in this magnificent monument he shall find that his expectations surpass the reality, and that his fancy has thrown around the Pantheon an imaginary splendor. He must not expect to find in it the freshness of youth. Years pass not in vain over man or his works; they may sometimes spare proportion and symmetry, but



auty and grace, whether in the marble portico in the human form, soon yield to their touch and perish. Twenty ages have now rolled over the Pantheon, and if they have not crushed its dome in their passage, they have at least imprinted their traces in sullen grandeur on its walls; they have left to it all its primeval proportions, but they have gradually stript it of its ornaments, its leaves of acanthus and its glossy colors. Perhaps these marks of antiquity and this venerable tint which time alone can shed over edifices, rather increase than diminish its majesty by adding to its justly admired form, that which no architect can bestow, the charms of recollection, and the united interest of age and disaster.

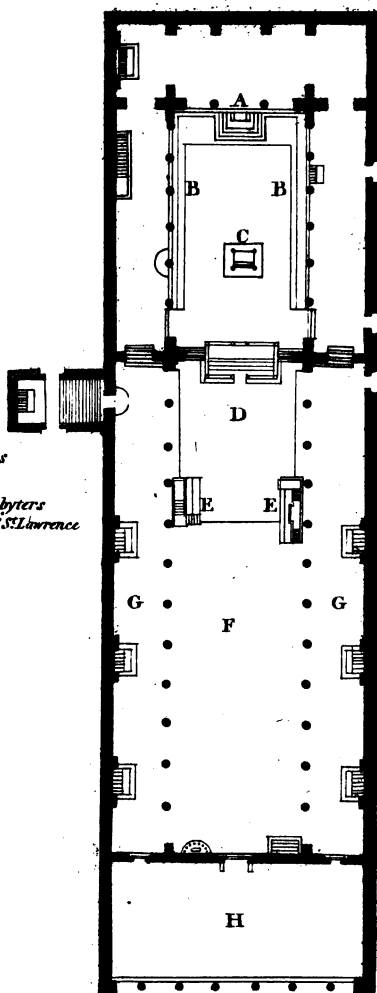
Though the Pantheon probably owes its preservation to the circumstance of its having been converted into a church, yet I know not whether it be altogether well calculated for that purpose. A circular hall, if consecrated to the offices of religion, requires, that the altar should be in the centre, a position which it cannot occupy in the Pantheon, owing to the aperture perpendicularly over it. A round temple is not, even when arranged to the best advantage, nearly so suitable or commodious for a christian assembly as the Basilica, with its corresponding aisles, elevated

chancel, and semi-circular termination. Leaving therefore to the Pantheon its principal character of a temple, I would set it apart as a mausoleum sacred to the memory and remains of persons eminently distinguished by great talents and splendid public virtues; of that class of worthies whom Virgil places in Elysium and ranks among demigods and heroes. In the centre might arise, on a lofty pedestal of steps, an altar of black marble destined solely for the service of the dead supporting a cross of alabaster half veiled in brazen drapery. At the corners of the altar four antique candelabra might pour a stream of solemn light on the funereal scene around. The monuments might occupy the niches, line the wall, and when numerous, rise in circles around the centre. However as the number of personages who deserve the honor of a public funeral is small, a length of time would elapse, perhaps many centuries, before the niches would be filled, or the pavement encumbered with sarcophagi. The arrangement here described is only an extension of that which has actually taken place, as the Pantheon contains at present the tombs or rather the busts of several distinguished characters, among which are the celebrated antiquary *Winkelman*, *Metastasio*, *Mengs*, *Pousin*, *Hannibal Curraci*, and *Raffaello* himself. Two musicians



# BASILICA OF ST LAWRENCE

*NB The faint Lines mark the additions of later times.*



*References*

- A Bishop's Throne
- BB Seats of the Presbyters
- C Altar over the Tomb of St. Lawrence
- D The Choir

*References*

- EE Ambones or Pulpits
- F The Nave
- G Ailes
- H The Vestibule

III.  
 to, *Corelli* and *Sacchini*, have been admitted  
 the honors of the Pantheon.\*

On the *Via Turin*, at a small distance from  
 the gate once of the same name, now more fre-  
 quently called *Porta S. Lorenzo*, stands the  
 Basilica of that martyr, erected over his tomb  
 by Constantine. Though frequently repaired  
 and altered, yet its original form and most of its  
 original decorations still remain. A portico, as  
 is usual in all the ancient Basilicae, leads to its  
 entrance; it is supported and divided by four-  
 and-twenty pillars of granite; the choir occu-  
 pies the upper part of the nave in the ancient  
 manner, as in *S. Clement's*. The *ambones* or  
 two pulpits stand on either side of the entrance  
 to the choir, close to the pillars; they are very  
 large and all inlaid with marble. From the  
 choir a flight of steps leads to the sanctuary  
 paved with mosaic and adorned by a double  
 story, each of twelve pillars of rich marble and  
 of Corinthian form. Of the lower range of  
 pillars part only appears above, as it descends  
 through an open space left for that purpose far

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\* The dedication of this church on the first of Novem-  
 ber, in the year 830, gave occasion to the institution of the  
 festival of All Saints.

below the pavement. Four other columns adorn the wall that runs some feet behind the sanctuary as four more of porphyry support the canopy over the altar. The seats of the sanctuary are of marble, as is the chair of the pontiff; a very ancient episcopal throne. Under the altar is *the Confession* or tomb of St. Laurence where his body reposes, as is related, with that of St. Stephen the first martyr; it is beautifully inlaid and incrustated with the most precious marble.

This church though unfrequented on account of its situation, is yet rendered highly interesting by its antiquity, its form, and its materials, and by a certain lonely majesty which seems to brood over it, and fills the mind with awe and reverence. Prudentius has described the martyrdom of St. Laurence in a long hymn, which among many negligencies there are several beauties; and the celebrated Vida has treated the same subject with the devotion of a bishop and with the enthusiasm of a poet. Several of his images, sentiments and allusions as well as his language throughout, are truly classic and while I recommend the two hymns of the author to the perusal of the reader, I cannot refuse myself the pleasure of inserting one passage from the first, not only on account of its

its beauty, but on account of its connexion with the scenery of Rome, and with the ground which we are now treading. In it the saint, when sensible or rather certain of his approaching fate, is represented as hanging occasionally over the Tiber, and turning with melancholy recollection towards his native land and the haunts of his youth.

Si quando tamen in ripâ subsistit amœni  
Tybridis, aspectans auras, cœlique profunda,  
Solis ad occasum versus, Non te amplius, inquit,  
Aspiciam, dives regnis,\* Hispania opimis,  
Nec vos, O patriæ fluvii, carique parentes,  
Qui spem forte mei reditûs agitatâs inanem.  
Tuque, O Tybri! vale! colles salvete Latini!  
Quos colui heroum tumuli, sacrataque busta!

In another passage the last sensations and feelings of the martyr are described in a style highly animated and affecting. The concluding verses of the same hymn express at once the piety and the patriotism of its author.†

From the *Porta Tiburtina* a long and straight street, or rather road, leads almost in a direct

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\* S. Laurence was a native of Spain.

† V. 945.

line to the *Basilica Liberiana*,\* or church of *Santa Maria Maggiore*, which derives its form and appellation from Pope Liberius, in whose time it was erected, its latter, from its size and magnificence, as being the first that bears the appellation of the Blessed Virgin. It is said to have been founded about the year 350, and has undergone many repairs and alterations since the period. It is one of the noblest churches in the world and well deserves an epithet of distinction. It stands by itself on the highest swell of the Esquiline hill, in the midst of two great squares which terminate two streets of near two miles in length. To these squares the Basilica presents two fronts of modern architecture and different decorations. The principal front consists of a double colonnade, one over the other, the lower Ionic, the upper Corinthian; † before it on a lofty pedestal rises a Corinthian pillar supporting a brazen image of the Blessed Virgin.

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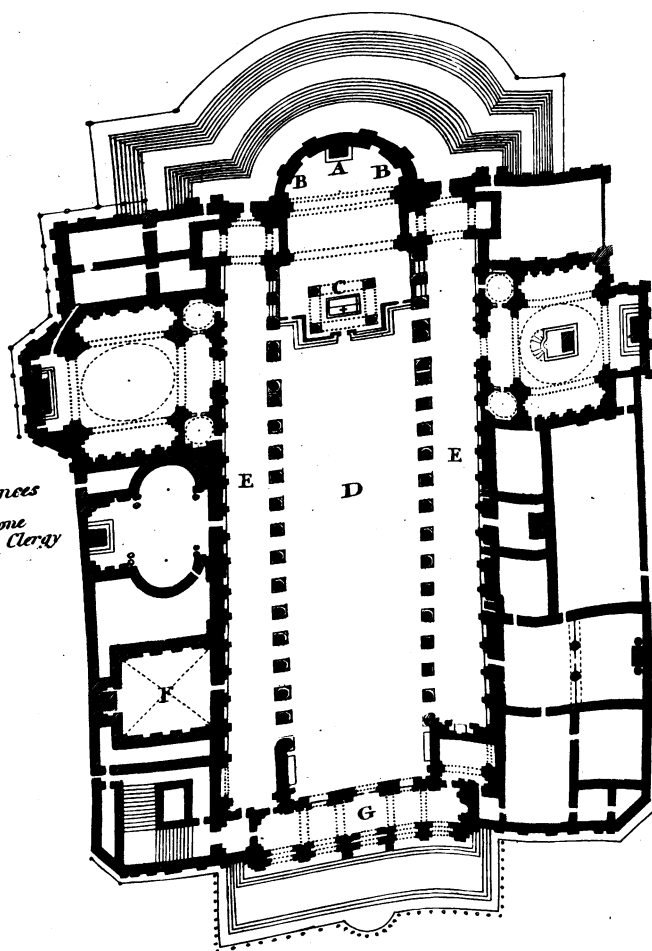
\* In the portico of this church there is a large antique sarcophagus, on which is sculptured an ancient marriage; on another which stands behind the altuary is a vintage. They are both admired for the beauty of the workmanship. The fields around St. Lorenzo were called anciently the Campus Veranus.

† This front, notwithstanding the noble pillars of granite that support it, is justly censured for want of simplicity.



# BASILICA LIBERIANA, OF STA MARIA MAGGIORE.

*N.B. The faint Lines mark the additions of later times.*



*References*  
 op's Throne  
 of the Clergy  
 Altar  
 Nave

*References*  
 E The Ailes  
 F The Baptistry  
 G Vestibule

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the other side, a bold semicircular front  
orned with pilasters and crowned with two  
mes, fills the eye and raises the expectation.  
efore it, on a pedestal of more than twenty  
et in height, stands an Egyptian obelisk of a  
ngle piece of granite of sixty, terminating in a  
ross of bronze. These accompaniments on each  
side, give the Basilica an air of unusual grandeur,  
and it must be allowed that the interior is by  
no means unworthy of this external magni-  
ficence.

The principal entrance is, as usual in all the  
ancient churches, through a portico; this portico  
is supported by eight pillars of granite, and  
adorned with corresponding marble pilasters.  
The traveller on his entrance is instantly struck  
with the two magnificent colonnades that line the  
nave and separate it from the aisles. They are  
supported each by more than twenty pillars, of  
which eighteen on each side are of white marble.  
The order is Ionic with its regular entablature,  
the elevation of the pillars is thirty-eight feet, the  
length of the colonnade about two hundred and  
fifty. The sanctuary forms a semicircle behind the  
altar. The altar is a large slab of marble  
covering an ancient sarcophagus of porphyry, in  
which the body of the founder formerly reposed.  
It is overshadowed by a canopy of bronze, sup-

ported by four lofty Corinthian pillars of porphyry. This canopy, though perhaps of too great magnitude for its situation as it nearly touches the roof, is the most beautiful and best proportioned ornament of the kind which I ever beheld. The side walls supported by the pillars are divided by pilasters, between which are alternately windows and mosaics; the pavement is variegated, and the ceiling divided into square pannels, double gilt and rich in the extreme. There is no transept, but instead of it two noble chapels open on either side. The one on the right, as you advance from the great entrance towards the altar, was built by Sixtus Quintus, and contains his tomb: it would be considered rich and beautiful, were it not infinitely surpassed in both these respects by the opposite chapel belonging to the Borghese family, erected by Paul V. Both these chapels are adorned with domes and decorated with nearly the same architectural ornaments. But in the latter, the spectator is astonished at the profusion with which not bronze and marble only, but lapis lazuli, jasper, and the more precious stones are employed on all sides, so that the walls seem to blaze around, and almost dazzle the eyes with their lustre. He may perhaps feel himself inclined to wish that those splendid materials had been employed with more economy, and conceive that a judicious arrange-

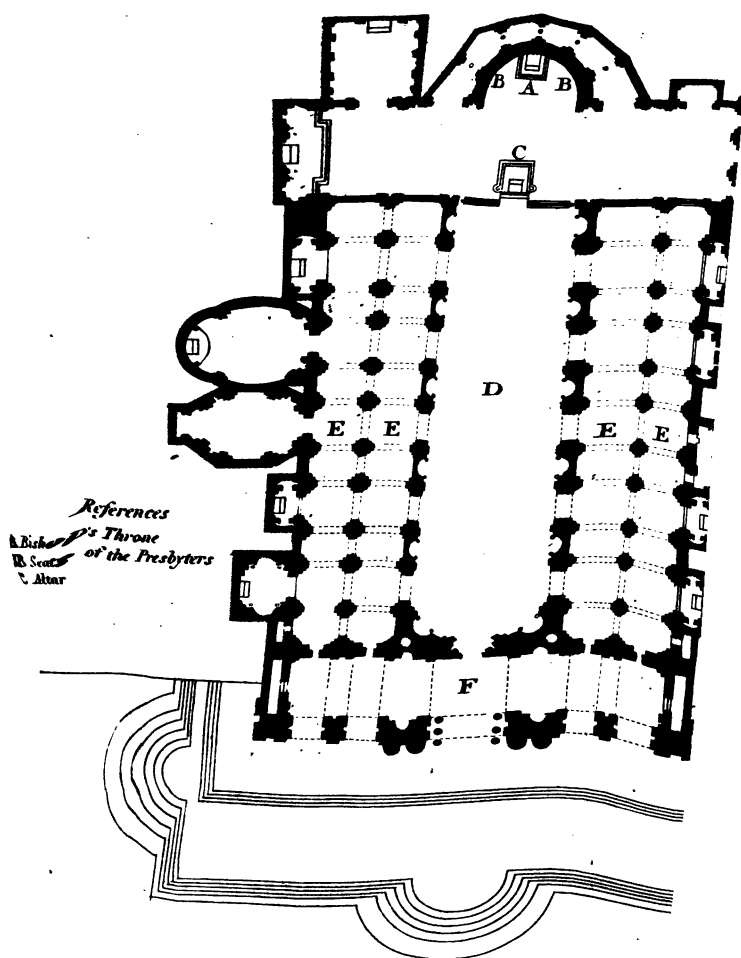
ment might have prod-  
 less prodigality. These  
 their magnificence or  
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 church, and occasioned  
 nity which even the  
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 these oratories. The  
 in its present state, w-  
 were it not interrupted  
 which after all do not  
 ed by giving a grand  
 as the view is obstruct  
 and by the intervent  
 But be the defects w-  
 whether any archite-  
 or even equals the  
 simplicity of the plan  
 ception, the richness  
 decorations of the pa-  
 nades and the elevat-  
 together one of the  
 hibitions that the e-  
 vance along the am-  
 ed than astonished  
 we easily familiariz-  
 grandeur of the plan

an impression, not of awe, but of delight and tranquillity.

From the *Basilica Liberiana* a long and wide street leads to the *Basilica Lateranensis*. This church is the regular cathedral of the bishop of Rome, and as such assumes the priority of all others, and the pompous title of the Parent and Mother of all Churches, "*Ecclesiarum Urbis et Orbis Mater et Caput*." It was founded by Constantine, but it has been burnt, ruined, rebuilt, and frequently repaired since that period. Its magnitude corresponds with its rank and antiquity, and the richness of its decorations are equal to both. The Basilica, like that of *Santa Maria Maggiore*, has two porticos. That which presents itself to the traveller coming from the latter church, consists of a double gallery of lower range Doric, the higher Corinthian. In the square before this portico rises a noble obelisk, the most elevated of its kind. From its pedestal bursts an abundant stream, that supplies all the neighbouring streets with water. The principal portico faces the south; it consists of four lofty columns and six pilasters. The order is Composite; the attic is adorned with a balustrade, and that balustrade with statues.

# BASILICA LATERANEN OF ST JOHN LATERAN

*N.B. The faint Lines mark the additions of 16*



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double order is introduced in the int  
behind this frontispiece, to support 1  
destined to receive the pontiff when h  
solemn benediction; though it is form  
beautiful pillars, yet it breaks the  
and weakens the effect of the whole.  
fects have been observed in this fron  
height of the pedestals, the heavy a  
balustrade, and the colossal statues  
ber it, have been frequently and just  
Yet with all these defects it presents  
and majestic appearance.

The vestibulum is a long and  
It is paved and adorned with var  
Five doors open from it into th  
body of which is divided into a  
aisles on each side. The nave  
by a transept, and terminated as  
semicircular sanctuary. There are  
partitions; all is open, and a few s  
only divide ion between the clergy and  
thus the size and proportions of th  
appear to be the best advantage. Its  
are rich in the extreme, and scatter  
fusion, but unfortunately with little  
nave renewed or repaired by  
and disfigured by endless breaks  
a overloaded with cumbers

The church was anciently supported by more than three hundred antique pillars, and had the same plan of decoration been adopted in its reparation as was afterwards employed at *Santa Maria Maggiore*, it would probably have exhibited the grandest display of pillared scenery now in existence. But the architect it seems had an antipathy to pillars; he walled them up in the buttresses, and adorned the buttresses with groups of pilasters: he raised the windows, and in order to crown them with pediments, broke the architrave and frieze, and even removed the cornice: he made niches for statues and topped them with crowns and pediments of every contorted form; in short he has broken every straight line in the edifice, and filled it with semi-circles, spirals and triangles. The roof formed of wood, though adorned with gilding in profusion, yet from too many and dissimilar compartments appears heavy and confused. The altar is small and covered with a Gothic sort of tower, said to be very rich, and certainly very ugly. The statues of the twelve apostles, that occupy the niches on each side of the nave with their graceful pillars of *Verde antico*, are much admired. There are several columns also that merit particular attention; among these we may rank the antique bronze fluted pillars that support the canopy over the altar in the chapel of the *Santis-*

*simo Sacramento.* Some suppose pillars belonged to the temple of Solinus; others fancy that they from the temple of Jerusalem: conjectures as they may the columns beautiful.

The various chapels of this church attract attention, either for their form or embellishments; but the *Corsini* chapel to particular consideration, and may be considered as one of the most perfect buildings existing. Inferior perhaps in size and in splendor to the *Borghese* chapel in simplicity in its form and more decoration. This chapel is in the Greek Cross. The entrance occupies the upper part; a superstructure terminates each end of the transept and separates the chapel from the aisle. The walls are incrustated with alabaster and adorned with basso relievos. The altars are adorned with their bases and capitals of Verde antico; the four over the altar by Guido. The tomb is much admired, particularly the original are



Clement XII. the Corsini pontiff, whose body reposes in a large and finely proportioned antique sarcophagus of porphyry.\* Four corresponding niches are occupied by as many statues, representing the Cardinal virtues, and over each niche is an appropriate *basso relievo*. The dome that canopies this chapel, in itself airy and well lighted, receives an additional lustre from its golden pannels, and sheds a soft but rich glow on the marble scenery beneath it. On the whole, though the Corsini chapel has not escaped criticism, yet it struck me as the most beautiful edifice of the kind; splendid without gaudiness; the valuable materials that form its pavement, line its walls and adorn its vaults, are so disposed as to mix together their varied hues into soft and delicate tints; while the size and symmetry of its form enable the eye to contain it with ease, and contemplate its unity, its proportions, and its ornaments without effort.†

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\* This sarcophagus was taken from the portico of the Pantheon, and is supposed by some antiquaries to have contained the ashes of Agrippa.

† This edifice might be recommended as an excellent model for a domestic or college chapel, or a mausoleum. Some critics have ventured to censure its architecture as too tame, and deficient in boldness and relievo. Its size is not, I believe, susceptible of more; the defect, if it exist, is scarcely perceptible.

The Baptistery of St. John is according to the custom of the east observed in almost all the cathedrals though near is yet detached from the called *S. Giovanni in Fonte*, and is ancient of the kind in the Christian world was erected by Constantine, and is at the time a monument of the magnificent Emperor and the bad taste of the age. A portico leads into an octagonal edifice the centre of which there is a large basin three feet deep, lined and paved with marble. This basin is of the same form as the others of white which support eight others of white these latter bear an attic crowned with These pillars, with their entablatures, are taken from various buildings of various size, and proportion. In order, in fresco, as is the gallery painted below; the former represents the Gospel history, the latter some of the events of the reign of Constantine. In the centre of the basin raised on some marble, is a large vase of green basalt. Anciently the basin itself was the Catechumen descent into the water which still remain for the two chapels, one on each side.



**Baptistry, formerly destined for the instruction and accommodation of the catechumens.** In this chapel only, and only upon the eves of Easter and Pentecost, was public baptism administered anciently in Rome; many magnificent ceremonies which occupied the whole night accompanied this solemnity, and rendered it more delightful to the fervent christians of that period than the most brilliant exhibitions of the day.

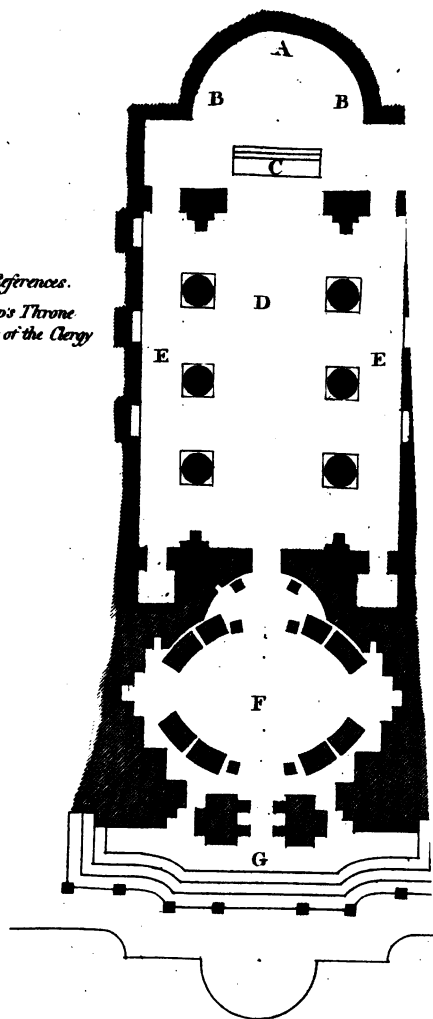
The view from the steps of the principal portico of St. John Lateran is extensive and interesting. It presents a grove before; on one side the venerable walls of the city: the lofty arches of an aqueduct on the other; the church of *Santa Croce* in front, and beyond it the desolate *Campagna* bounded by the Alban Mount, tinged with blue and purple, and checkered with woods, towns and villages.

A wide and straight road leads through the solitary grove which I have just mentioned, to the *Basilica di Santa Croce in Gierusalemme*, another patriarchal church erected by Constantine on the ruins of a temple of Venus destroyed by his orders. This church derives its name from some pieces of the holy cross, and from a quantity of earth taken from Mount Calvary and deposited in it by St. Helena, Constantine's mother. It

# BASILICA SANCTI CIRILLI CHURCH OF THE HOLY

*N.B. the faint lines mark the addition*

*References.*  
A Bishop's Throne  
BB Seats of the Clergy  
C Altar  
D Nave  
E  
F  
G

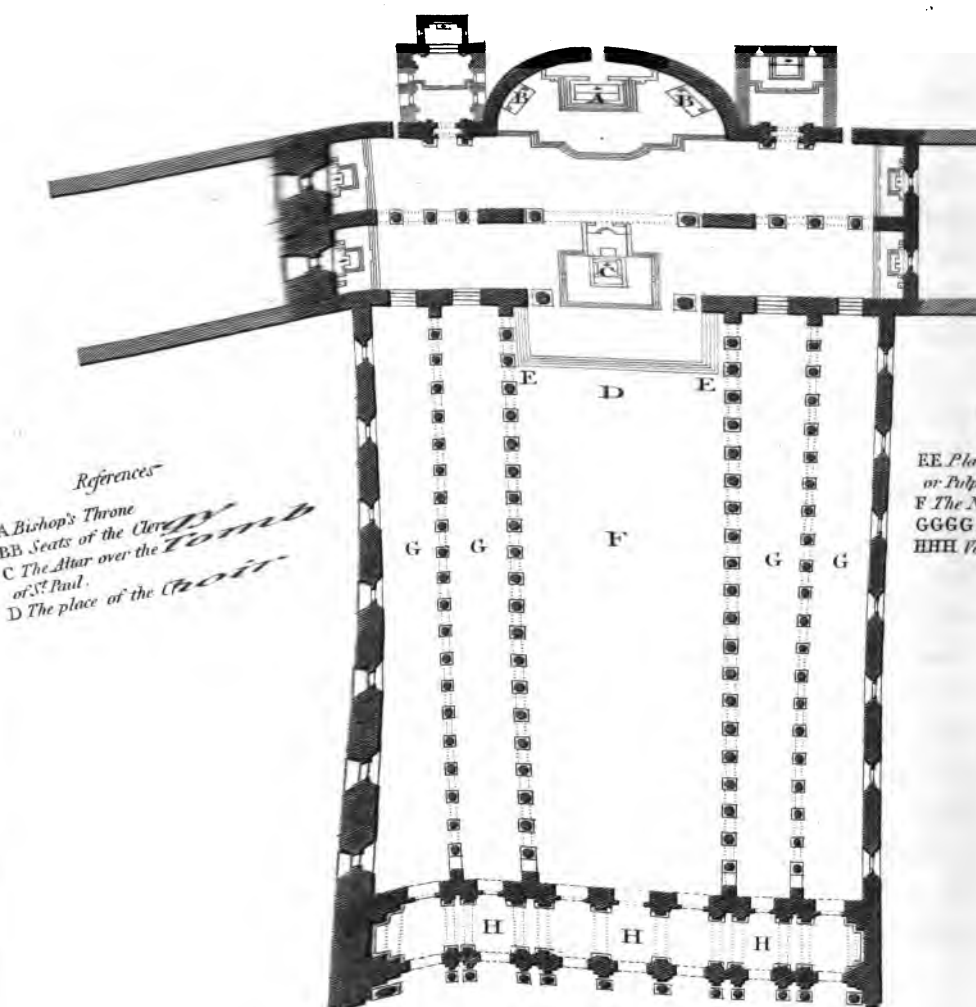


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# BASILICA OF ST PAUL.

*N.B. The faint Lines mark the additions of later times.*



*London: Published by J. Moxon March 1 1843.*

is remarkable only for its antique the eight noble columns of granite nave. Its front is modern, of rich of very indifferent architecture. The vault of the sanctuary is adorned with, though very trifling, sentimental parts, yet charm the eye by some of the figures, and the exquisite coloring. The lonely situation amidst groves, gardens, and the number of mouldering and tottering arches that surround it, give it an affecting appearance.

The Patriarchal Basilica of St. Paolo fuori delle Mura, at some distance from the Porta Ostiensis, is one of the oldest churches in Rome. It was erected by the first Christian Emperor, Theodosius, and his son, Valentinian, and after it was shattered by a fire, it was repaired first by Theodosius, and afterwards by Valentinian. After a long interval, the Emperor Justinian, who was the respect which the Emperor Justinian had for this church, and so great that he ordered to it, that the Emperor Justinian thought it necessary (if, we may say so) to build a portico from the church to the city, a distance of near a mile. The portico of this portico seems to have

celebrated works of the ancient Romans, as most it was supported by marble pillars and covered with gilt copper. But whatsoever may have been its glory, it has long since yielded to the depredations of age or barbarism, and sunk into dust leaving even a trace to ascertain its former existence. The road is now unfrequented, and the church itself with the adjoining abbey belonging to Benedictine monks, is almost abandoned during the summer months on account of the real or imaginary unwholesomeness of the air.

The exterior of this edifice, like that of the Pantheon, being of ancient brick looks dismal and ruinous. The portico is supported by twelve pillars, and forms a gallery or vestibulum lofty and spacious. The principal door is of bronze; the nave and double aisles are supported by four rows of Corinthian pillars, amounting in all to the number of eighty. Of these columns, four-and-twenty of that beautiful marble called *parianazzo* (because of white tinged with a delicate purple) and the most exquisite workmanship and proportions, were taken from the tomb of Adrian (*Castel St Angelo*). The transept or rather the walls and arches of the sanctuary rest upon ten other columns, and thirty more are employed in the decoration of the tomb of the Apostle and of the altar. These pillars are in general of porphyry,

## THROUGH ITALY.

and the four that support the central of vast magnitude. Two flights of m lead from the nave to the sanctuary: ment of this latter part is of fine marble the former of shattered fragments tombs marked with inscriptions. stands under a canopy terminated by ward Gothic pyramid; the circumference sanctuary is adorned with some very saics. The walls of the nave and ceiling arches carried from pillar to pillar; the nave are high and covered with faded. The length of the church is about three hundred feet, its breadth about one hundred and from its magnitude, proportions and undoubtedly furnishes all the means properly managed, of rendering it one noble, and perhaps one of the most churches in the world. As it is, it presents exact copy of its ancient state, for have suffered considerable damage almost as finished, from the wars, alarms and tions: the commenced in the reign of and continued during several successive

ough many popes, and particularly and Benedict XIV, have repaired this venerable fabric, yet it still

object, and give it all the splendor of which it is susceptible. It already indeed exhibits the noblest collection of pillars now existing, and if these were set off to advantage by an appropriate cornice and corresponding decorations around, its colonnades would form a scene inferior in extent indeed, but equal if not superior in regular architectural beauty even to the magnificent arcades of the Vatican.

## CHAP. IV.

*The Basilica Vaticana, or St. Peter's.*

To the Vatican we shall now turn and take account of Roman churches, by a faint and perfect description of some of the glories of unrivalled fabric, the boast of modern stonemasonry, the trophy of the united arts of painting, sculpture, and architecture. The Basilica of St. Peter the first and noblest religious edifice erected by Constantine. It stood on part of the site of Nero, and was supposed to occupy a space created by the blood of numberless martyrs, posed or slaughtered in that place of amusement by order of the tyrant.\*

\* This supposition is far from being grounded on the words of Tacitus speaking of the words of Nero. Ergo abolendo rumori (jussu) Nero subdidit reos et quæsitissimos supplicia invisos, vulgus Christianos apertis verberibus addita ludibria, ut ferarum terga interirant aut crucibus affixi, aut cum defecisset dies, in usum nocturni luminis.

principal and exclusive advantage was the possession of the body of St. Peter; a circumstance which raised it in credit and consideration above the *Basilica Lateranensis*, dignified its threshold with the honorable appellation of the *Limina Apostolorum*, and secured to it the first place in the affection and reverence of the Christian world. Not only monks and bishops but princes and emperors visited its sanctuary with devotion, and even kissed as they approached the marble steps that led to its portal. Nor was this reverence confined to the orthodox monarchs who sat on the throne of the founder; it extended to barbarians and more than once converted a cruel invader into a suppliant votary. The vandal *Geneseric* whose heart seldom felt emotions of mercy, while he plundered every house and temple with unrelenting fury, spared the treasures deposited under the roof of the Vatican Basilica, and even allowed the plate of the churches to be carried in solemn pomp to its inviolable altars. Totila, who in a moment of vengeance had sworn that he would bury the glory and the memory of Rome in its ashes, listened to the admonitions of the

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*Hortos suos ei spectaculo Nero obtulerat et circense ludicrum edebat habitu aurigæ permixtus plebi, vel curriculo insistentis.*

*Tacitus Ann. xv. 44.*

pontiff, and resigned his fury at the Apostles.

Every age, as it passed over it seemed to add to its holiness and the coronation of an Emperor, or of a prince, or the enshrinement of a saint, appeared as so many tributes to its supereminence, and gave it so many claims to the veneration of the Christian world. At length, however, after eleven centuries, the walls of the ancient Basilica gave way, and symptoms of approaching ruin were become so visible about the year 1450, that Nicolas V. conceived the project of rebuilding the old church, and erecting in its place a more extensive structure. However feeble the work was begun, yet it was carried on half a century, till Julius II. ascended the throne, and resumed the great undertakings of his active pontificate. That spirit of decision which distinguishes the measures of his pontificate, generally find or create the means for their execution, and Julius II. was an architect capable of presenting and approved.



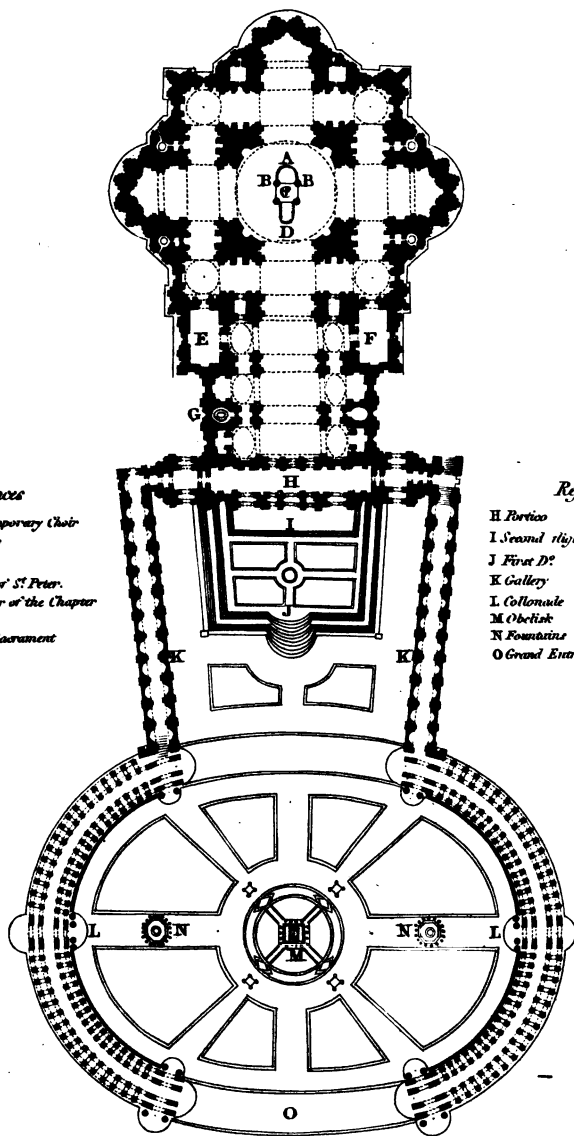
before means could be collected, or talents found to restore it, or to erect another of equal magnificence.

What then will be the astonishment, or rather the horror, of my reader, when I inform that this unrivalled temple, the triumph-master-piece of modern skill, the noblest specimen of the genius and the powers of man, during the late French invasion, made an object of rapacious speculation, and doomed to destruction. Yet such is the fact. When the exhausted resources of the state, and the plunder of all public establishments were found unequal to the avarice of the generals, and to the insatiable wants of the soldiers, the French command turned its attention to St. Peter's, and employed a company of Jews to estimate and purchase the gold, silver, and bronze, that adorn the interior of the edifice, as well as the copper that covers the vaults and dome on the outside. The interior ornaments might perhaps have been removed without any essential or irreparable damage to the body of the fabric; but to strip it of its external covering was to expose it to the injuries of the weather, and to devote it to certain destruction; especially as the papal government, when restored, had not the means of repairing the mischief. But Providence interposed

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## BASILICA VATICANA,

## OR ST. PETER'S

*References*

- A Bishop's Throne & temporary Choir  
 B Seats of the Cardinals  
 C The Altar  
 D Descent to the Tomb of St. Peter.  
 E Chapel of the Choir; or of the Chapter of St. Peter's  
 F Chapel of the Holy Sacrament  
 G Baptistry

*References*

- H Portico  
 I Second flight of Marble Steps  
 J First D?  
 K Gallery  
 L Colonnade  
 M Obelisk  
 N Fountains  
 O Grand Entrance

#### Ch. IV.

#### THROUGH ITALY

the hand of the Omnipotent was to protect his temple. Before the work of barbarism could be commenced, the allies, alarmed by the approach of the allies, precipitated, and St. Peter's stands

From the bridge and Castel de wide street conducts in a direct line and that square presents at once portico, and part of the Basilica.\* of spectator approaches the entrance he views four rows of lofty pillars, to the right and left in a bold sem the centre of the area formed by the colonnade,† an Egyptian obelisk, o

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\* The late pope had some thoughts of widening the street, and giving it throughout an expansion at the entrance of the portico, so that the colonnade, obelisk, and church, would thus burst at once upon the spectator, when he turned from the bridge. The approach to St. Peter's is already sufficiently magnificent, this alteration would, without doubt, have added to its magnificence. The invasion of the French, and subsequent distressing events, suspended the execution of the plan, and many similar plans of improvement.

† This colonnade, with its entablature, balustrades, statues, is seventy feet in height.

piece of granite, ascends to the height of hundred and thirty feet; two perpetual fountains on each side, play in the air, and fall in sheets round the basins of porphyry that receive them. Before him, raised on three successive flights of marble steps, extending four hundred feet in length, and towering to the elevation of one hundred and eighty, he beholds the magnificent front of the Basilica itself. This front is supported by a single row of Corinthian pillars and pilasters, and adorned with an attic, a balustrade, and thirteen colossal statues. Far below and above it rises the matchless Dome, the celebrated wonder of Rome and of the world. The colonnade of coupled pillars that surround and strengthen its vast base, the graceful dome that surmounts this colonnade, the bold and expansive swell of the dome itself, and the pyramidal seat on a cluster of columns, and bearing the globe and cross to the skies, all perfect in kind, form the most magnificent and sublime exhibition that the human eye perhaps ever contemplated. Two less cupolas, one on each side, partake of the state, and add not a little to the majesty of the principal dome.

The interior corresponds perfectly with the grandeur of the exterior, and fully answers the expectations, however great, which such a

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proach must naturally have raised portals open into the portico or gallery in dimensions and decorated the most spacious cathedrals. It is seventy in height, paved with variegated vault, adorned with pilasters, mosaic, and basso relievos, Constantine, the other of Charlemagne, maintain at each extremity always full, in order to keep a reservoir supplies a stream off every unseemly object, and perpetually purify the air and the pavement. Of the five portals of the vestibule are the five of the church; three are adorned with pillars of the finest marble; that in the middle has of bronze.

At you enter, you behold the most extensive ever constructed by human art, experience

"Ad Basilicæ Vaticanæ vestibulum subsistimus; tam divinæ fabricæ majestatem rudi calamus nonnulla, quæ nullo melius modo et silentio laudantur, says the learned Mabil-

I saw St. Peter's," says Gray, "and was astonished."

in magnificent perspective before you ; ascending up the nave, you are delighted with the beauty of the variegated marble under your feet, and with the splendor of the golden vaults above your head. The lofty Corinthian pilasters support their bold entablature, the intermediate columns with their statues, the arcades with the graceful figures that recline on the curves of their arches, charm your eye in succession as you pass. But how great your astonishment when you reach the foot of the altar, and standing in the centre of the church, contemplate the four spacious vistas that open around you ; and then direct your eyes to the dome, at the prodigious elevation of four hundred feet, extended like a firmament over your head, and presenting, in glorious mosaic, the companies of the just, the choirs of celestial spirits, and the whole hierarchy of heaven arrayed in the presence of the Eternal, with " throne high raised above all height " crowning the awful scene.

When you have feasted your eye with the grandeur of this unparalleled exhibition in the whole, you will turn to the parts, the ornaments and the furniture, which you will find perfectly corresponding with the magnificent form of the temple itself. Around the dome rise four cupolas, small indeed when compared to it.

pendous magnitude, but of great considered separately : six more, t side, cover the different divisions and six more of greater dimension many chapels, or, to speak more many churches. All these inferior like the grand dome itself, lined w many indeed of the master-pieces which formerly graced this edifice removed and replaced by mosaics all the tints and beauties of the pressed on a more solid and durable The aisles and altars are adorned with less antique pillars, that border the chu around, and form a secondary and sub order. The variegated walls are, in places, ornamented with festoons, wreathels, tiaras, crosses, and medallions, representing the effigies of different pontiffs. These tions are of the most beautiful and rarest of marble, and often of excellent work Various monuments rise in different parts church; but, in their size and accompa so much attention has been paid to g well as local effect, that they appear parts of the original plan, than poste ions. Some of these are much ad their groups and exquisite sculpture



where a large open space leaves room for a double flight of steps, and for an area between brass folding doors that admit into a vaulted space. The floor is directly over the tomb. The arches that surround this space above are adorned with one hundred and twelve bronze cornices which serve as supporters to as many silver lamps that burn perpetually in honor of the emperor. The staircase with its balustrade, the pavement of the little area, and the walls around, are lined with alabaster, lapis lazuli, verde antique, and other kinds of the most beautiful marble. The pavement of the area is upon a level with the *Sacre grotte*, though the regular entrance to those subterraneous recesses is under one of the great pillars that support the dome.

The *Sacre grotte* are the remains of the church built by Constantine, the pavement of which was respected and preserved with the greatest possible care during the demolition of the old church and the construction of the new Basilica. They consist of several long winding galleries communicating in various directions under the building. They are venerable for their antiquity and contents; and if Addison never visited Westminster Abbey, or trod its gloomy corridors without strong impressions of religious awe, he may be pardoned when I acknowledge

felt myself penetrated with holy thoughts, conducted by a priest in his surplice with torch in his hand, I ranged through the catacombs of the dead, lined with the remains of saints and martyrs. The perors and pontiffs, and almost paved with the remains of Alexander, and the Otho, the turbulent Peter and Paul, of the Christina, lie mouldering near the halls of the apostles Linus, Silvester and Adrian. The tiffs of the apostles Peter and Paul, and the closes over their porphyry tombs, and the darkness brood uninterrupted around them.

My awe increased as I approached the monument of the apostles themselves. Others behold the mausoleum of an emperor or consul, of a poet, or of an orator, with enthusiasm; for my part, I contemplated the sepulchre of these Christian heroes with heart-felt veneration. What, if a bold achievement, an invention, a well-fought battle, or a warfare, can entitle a man to the admiration of posterity, and shed a blaze of glory over his remains, surely the courage, the constant sufferings, the triumphant death of the champions, must excite our admiration. Gratitude, ennoble the spot where they repose, and sanctify the very dust that covers their sacred blood. By sacrificing their

the propagation of truth, and to the reform of mankind, they are become the patriots of world at large, the common benefactors of species, and in the truest and noblest heroes and conquerors. How natural to a christian not only to cherish their names extend his grateful attention to their ashes and veneration even to their tombs.

Superba sordent Cæsares cadavera  
 Queis urbs litabat impii cultûs ferax :  
 Apostolorum gloriatur ossibus  
 Fixamque adorat collibus suis crucem.  
 Nunc, O cruore purpurata nobili  
 Novisque felix Roma conditoribus  
 Horum tropæis aucta quanto verius  
 Regina fulges orbe toto civitas!! \*

Bret

\* St. John Chrysostom makes an eloquent allusion to the tomb, when speaking of the last day he exclaims—  
 ἀρκαγησεται Παυλος, εκειθεν Πετρος. Εννοησατε, και φανησιν οφεται Θεαμα Ρωμη τον Παυλον εξαιφνης ανισταμενον της θηκης εκεινης μετα Πετρον, και αιρομενον εις την αποστολην του Κυριου.

And again, Εγω και την Ρωμην δια τετο φιλω και αγαπω αυτην και υπερωδεν εχων επαινειν, και απο τε μεγαθυρας της αρχαιοτητος, και απο τε καλλους, και απο της δυναμεις και απο τε υλαιο, και απο των κατορθωματων των εν α



the propagation of truth, and to the reform of mankind, they are become the patriots of world at large, the common benefactors of species, and in the truest and noblest sense heroes and conquerors. How natural then to a christian not only to cherish their names but extend his grateful attention to their ashes and veneration even to their tombs.

*Superba sordent Cæsares cadavera  
Queis urbs litabat impii cultûs ferax :  
Apostolorum gloriatur ossibus  
Fixamque adorat collibus suis crucem.  
Nunc, O cruore purpurata nobili  
Novisque felix Roma conditoribus  
Horum tropæis aucta quanto verius  
Regina fulges orbe toto civitas!! \**

*Brev.*

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\* St. John Chrysostom makes an eloquent allusion to the tomb, when speaking of the last day he exclaims—*Ἐκταφραγήσεται Πάυλος, κειθεν Πέτρος. Ἐννοήσατε, καὶ φρίξουσιν οὐεται θεᾶμα Ῥώμῃ τὸν Πάυλον ἐξαίφνης ἀνισταμένον τῆς θήκης ἐκείνης μετὰ Πέτρον, καὶ αἰρομένον εἰς τὴν ἀπάντην τοῦ Κυρίου.*

And again, *Ἐγὼ καὶ τὴν Ῥώμην διὰ τοῦτο φιλῶ καὶ τὴν αὐτὴν καὶ ἑτέραν, ὅτι ἔχων ἐπαινεῖν, καὶ ἀπὸ τοῦ μεγέθους, καὶ ἀπὸ τῆς ἀρχαιοσύνης, καὶ ἀπὸ τοῦ καλλοῦς, καὶ ἀπὸ τῆς δυνάμεως, καὶ ἀπὸ τοῦ πλεονεξίας, καὶ ἀπὸ τῶν κατορθωμάτων τῶν ἐν πόλει.*



The vestry or sacristy of St. Peter's is a magnificent edifice, connected with the church by a long gallery and adorned with pillars, statues, paintings and mosaics, reality a large and spacious church, and surrounded by a dome in the centre, and numerous chapels, recesses and apartments, to the devotion and the accommodation

αλλα παντα ταυτα αφεις, δια τετο αυτην μακα  
(Παυλῶ) και ζων αυτοις εγραφε, και ουτως αυτες εφ  
παρων αυτοις διελεχθη, και τον βιον εκει κατελυσε·  
επιστημῶ η πολις εντευθεν μαλλον, η απο των αλλων  
— δια ταυτα θαυμαζω την πολιν, ε δια τον χρυσον τον  
δια της κιονας, ε δια την αλλην φαντασιαν.—Τις μοι ν  
περιχυθηναι τω σωματι Παυλε, και προσηλωθηναι τ  
και την κονιν ιδειν τῷ σωματι·—την κονιν τῷ σ  
—δι ου ελαλει εναντιον βασιλεων, και εκ ησχυνετο·  
επεσομισε, —την οικημενην τῷ ΘΕΩ προσηγαγε·  
της καρδιας, ἡ ετω πλατεια ην ως και πολες ολακληρε  
ται, και δημῶς και εθνη—την καρδιαν εκεινην πυρεμ  
ας των απολλυμενων, —την καινην ζησασαν ζωην  
ημετεραν. Ζω γαρ εκετι εγω, ζη δε εν εμοι  
ΡΙΣΤΟΣ.—Εββλομην την κονιν ιδειν των χειρ  
ωσει, —δι ων ταυτα τα γραμματα εγραφετο·—τ  
δων των περιδραμοντων την οικημενην, και μη κα

Hom: in Ep

pontiff, the dean of St. Peter's, and the master of its chapter. It was erected by the orders of late Pope Pius VI. at an immense expense, though in many respects liable to criticism, is on the whole entitled to admiration.

From the lower part of the *Basilica*, we go to the roof by a well lighted staircase, winding round with an ascent so gentle that bears its burthen go up without inconvenience. When you reach the platform of the roof you are astonished with the number of cupolas and domes and pinnacles that rise around you; with the galleries that spread on all sides, and the numerous apartments and staircases that appear in every quarter. Crowds of workmen are to be seen passing and repassing in every direction, and the whole has rather the form of a town than that of the roof of an edifice.

Here the traveller has an opportunity of examining closely and minutely the wonderful construction of the dome, and of discovering the skill and precision with which every part has been planned and executed. The platform of stone on which it reposes as if on solid rock; the lofty colonnade that rises on the platform, and by its resistance counteracts, and continued buttress, the horizontal pressure of

dome, all of stone of such prodigious circumference; the lantern which temple sits on its towering summit objects which must excite the astonishment of every spectator, but can be perfectly and properly described by none but architect thoroughly acquainted with its resources and the ascent to every part, and the difficulties inside of the ball, is perfectly safe and easy. Those who wish to reach the cross dions. Outside, as some bold adventurers are seen to have done, are exposed to considerable danger without attaining any advantage to justify rashness.†

\* The dome of St. Paul's is not calculated to give an idea of that of St. Peter's. The inner dome of the latter is of brick, and in shape not very unlike the conical dome of a glass house; the dome to which the edifice owes its external grandeur is a mere wooden roof raised over the interior at a considerable distance, and covered with tiles which conceal the poverty of its materials. The bones of the latter are of stone; they run up a central way together, and when they separate, they leave room enough for a narrow staircase between them, which the traveller as he ascends touches both the sides with his elbows. They unite again at the top and support the weight of the lantern.

Some of the midshipmen of the Medusa



After having thus examined the upper the interior and the subterraneous apartments this edifice, the traveller will range round outside and take a view of the external and termination. A large open space surrounds it, and affords room enough even for perspective. The order of the portico with its attic is carried in pilasters round the outside of the church gives it all the greatness and majesty that from unbroken unity. The only defect is clusters of half or quarter pilasters, with imperfect capitals and angular entablature carried together in the corners. There are architects I know, who consider these groups as ornamental or at least as necessary, and of course are incurring the appellation of defects. But, without discussing the principles of the art, they

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formed this feat with their usual spirit and agility this is not surprising in young tars.

"*Prodiga gens ultro lucis animæque capaces  
Mortis!*"

Mr. de la *Lande* talks of a French lady who 'some before scrambled up the inclined ladder, mounted the balcony, leaned on the cross, and did all this "*avec une souplesse et une grace inconceivable.*" I hope no English lady will emulate such *inconceivable* grace.

tainly offer too many angles, and too many breaks to the sight, and may be termed, if not defects, at least deformities.

I have thus presented a general picture of the celebrated edifice, and dwelt with some on its unrivalled beauties. I may now venture to point out those parts which are deemed liable to censure or capable of improvement. To begin with the colonnade. A spectator of taste while he contemplates and admires this most extensive and magnificent of pillars, regrets that *Bernini*, influenced without doubt by the love of novelty so fatal to the beauty of edifices and to the reputation of architects, instead of a simple and perfect Doric, should have employed a composite of his own invention. Surely the pure Doric of the Parthenon, the Ionic of the temple of Fortuna at Nîmes, and the Corinthian of the Pantheon at Rome, have been adopted with more propriety than a fanciful combination of the Doric pillars and an Ionic entablature? *Bernini* has added another, by inserting too many pilasters, or to speak more correctly, massive piles that break the line unnecessarily, and increase the apparent weight without increasing the solidity of the building.

## CHAP. V.

*Pontifical Service—Papal Benediction—Ceremonies in the Holy Week—Observations—Original form of Churches.*

AFTER having thus given a general account of St. Peter's, and endeavoured to sketch out its extent and beauty, I may be expected to describe the magnificent ceremonies of which it is the theatre, and picture to the reader the pomp and circumstance of public worship, grand in cathedrals, but peculiarly majestic in this first and noblest of christian temples. In fact, the same unwearied attention which has regulated the most minute details of the architecture and decorations, extends itself to every part of divine service, and takes in even all the minutiae of ritual observance. The ancient Romans loved parade and public shews, and introduced processions, rich habits, and stately ceremonies in all the branches of public administration, whether civil, military, or religious. This taste so natural and so useful, because calculated, while feasts the eye and the imagination, to cover

musicians, who form what is called the pontiff's chapel, or *capella papale*. As there is no regular chancel in St. Peter's, a temporary one is fitted up for such occasions behind the altar, of a semicircular form covered with purple and adorned with rich drapery. In the middle raised on several steps stands the pontifical chair. The seats of the cardinals and prelates form a curve on each side.

I must here observe, that the seat of the bishop in the ancient and patriarchal churches at Rome is raised very little above those of the clergy. That the bishops sometimes sat on a more elevated chair even at a very early period is clear from a canon of the fourth council of Carthage,\* which expressly orders that bishops in the church and in the assemblies of the clergy should enjoy that distinction; but that it was not a general custom is equally evident from the practice of St. Martin, and the offence which the introduction of it into Gaul gave to Sulpicius Severus. "In ecclesia," says this historian speaking of St. Martin, "nemo unquam illi sedere conspexit; sicut quemdam nuper (testis Dominum) non sine meo pudore vidi, sublin-

valets half concealed in the drapery that falls in loose folds from the throne; he is crowned with his tiara, and bestows his benediction on the crowds that kneel on all sides as he is borne along. When arrived at the foot of the altar he descends, resigns his tiara, kneels, and assuming the common mitre seats himself in the episcopal chair on the right side of the altar, and joins in the psalms and prayers that precede the solemn service. Towards the conclusion of these preparatory devotions his immediate attendants form a circle around him, clothe him in his pontifical robes, and place the tiara on his head: after which, accompanied by two deacons and two sub-deacons, he advances to the foot of the altar, and bowing reverently makes the usual confession. He then proceeds in great pomp through the chancel and ascends the pontifical throne, while the choir sing the *Introitus* or psalm of entrance, the *Kyrie Eleison* and *Gloria in excelsis*, when the pontiff lays aside his tiara and after having saluted the congregation in the usual form, *the Lord be with you*, reads the collect in an elevated tone of voice, with a degree of inflexion just sufficient to distinguish it from an ordinary lecture. The epistle is then read, first in Latin then in Greek; and after it some select verses from the psalms, intermingled with Alleluias, are sung to elevate the mind and prepare it for the gospel.

precedes, accompanies and follows the consecration, and concludes with great propriety in the Lord's prayer chaunted with a few emphatical inflections.

Shortly after the conclusion of this prayer, the pontiff salutes the people in the ancient form. "May the peace of the Lord be always with you," and returns to his throne, while the choir sing thrice the devout address to the Saviour taken from the gospel, "Lamb of God who takest away the sins of the world, have mercy upon us." When he is seated, the two deacons bring the holy sacrament, which he first reverently receives in a sitting posture\*: the deacons and sub-deacons then receive the communion under both kinds. the antiphona is sung, a collect follows, and the deacon dismisses the assembly.

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\* This is the only instance that exists, I believe, in the whole catholic church of receiving the holy sacrament sitting; it is a remnant of the primitive custom, but as the custom was suppressed at a very early period, perhaps even in the apostolic age itself, I see no reason for retaining it on one solitary occasion. Benedict XIII. could never be prevailed upon to conform to it, but always remained standing at the altar, according to the usual practice.

himself, the first bishop of the Christian church, issuing from the sanctuary of the noblest temple in the world bearing the holiness of the mysteries, which he has just participated, imprinted on his countenance, offering up his supplication in behalf of his flock, his subjects, his brethren, his fellow creatures, to the Father of all, through the Saviour and Mediator of all. Surely such a scene is both edifying and impressive.

The chaunt or music used by the papal choir and indeed in most catholic cathedrals and abbey churches is, excepting in some instances, ancient Gregory the Great, though not the author of it collected it into a body and gave it the form in which it now appears. The chaunt of the psalm is simple and affecting, composed of Lydian Phrygian, and other Greek and Roman tunes without many notes, but with a sufficient inflexion to render them soft and plaintive or bold and animating. St. Augustin, who was a good judge of music, represents himself as melted into tears by the psalms as then sung in the church of Milan under the direction of St. Ambrose, and seems to apprehend that the emotions produced by such harmonious airs might be too tender for the vigorous and manly spirit of Christian devotion.\* As the transition from song to ord

\* Confess. lib. ix. cap. 6. 7. Lib. x. cap. 33.

and a stupendous cross of light appears suspended from the dome, between the altar and the nave, shedding over the whole edifice a soft lustre delightful to the eye and highly favourable to picturesque representations. This exhibition is supposed to have originated in the sublime imagination of Michael Angelo, and he who beholds it will acknowledge that it is not unworthy of the inventor. The magnitude of the cross hanging as if self-supported, and like a meteor streaming in the air; the blaze that it pours forth; the mixture of light and shade cast on the pillars, arches, statues and altars; the crowd of spectators placed in all the different attitudes of curiosity, wonder and devotion; the procession with their banners and crosses gliding successively in silence along the nave and kneeling around the altar; the penitents of all nations and dresses collected in groupes near the confessionals of their respective languages; a cardinal occasionally advancing through the crowd, and as he kneels humbly bending his head to the pavement; in fine, the pontiff himself, without pomp or pageantry, prostrate before the altar, offering up his adorations in silence, form a scene singularly striking by a happy mixture of tranquillity and animation, of darkness and light, of simplicity and majesty.



burton observes, "it be difficult to attend at a high mass performed by a good choir in any great church without sentiments of awe, if not of devotion;" it is not surprising that the same sacred service performed by such persons, with such accompaniments, and amid such scenes of grandeur and holiness, should impress the same sentiments with double force and effect.

These pompous offices at the Vatican and take place on the great festivals of Easter, Whitsuntide and Christmas, to which we may add St. Peter's day, and perhaps one or two more occasional solemnities. On the other Sunday, and during the far greater part of the year, an altar stands a grand but neglected object, and the dome rises in silent majesty, unaccustomed to re-echo *with the voice of exultation and private the notes of praise.* The service of the cathedral is performed in a distant chapel, and private masses, it is true, are said at the different altars around, but the great body of the church seems deserted by its ministers, and like Sion of old to complain that *none cometh to the solemnity.*

It may perhaps be a matter of just surprise every thinking observer, that in the three noble cathedrals existing, the service of the church should be performed, not in the regular choir,

spread it over the Christian world. If in re-  
 living this part of primitive discipline, he would  
 also exercise the power which the council of  
 Trent has entrusted to him, and would admit, as  
 I have hinted above, the laity to the cup (so  
 solemn and impressive a part of the sacred rite)  
 and if at the same time he would communicate  
 to every nation the comfort of singing the praise  
 of God in their own language, he would render  
 to the church of Christ a most important and  
 ever memorable service.\*

I would not be understood as meaning by the  
 latter observation to censure the use of ancient  
 idioms in the liturgy, or to recommend in to  
 the introduction of modern dialects. The two  
 great ancient languages which contain not only  
 the principles and models of science and liter-  
 ture, but what is still more valuable, the ve-  
 title-deeds and proofs of divine revelation, o  
 their existence to the liturgies of the Greek and  
 Latin churches, and however widely diffu-  
 they may appear to be at present, it is difficult  
 say whether in the course of countless ages  
 haps still to come, they may not again be in del-  
 to the same means for their continuation.

lowed by the writings of the Apostles, Fathers, and primitive martyrs, I may venture to recommend the use of modern languages at certain parts of the service, and the introduction of lectures and hymns adapted to the particular objects of the liturgy, when the officiating priest is occupied in silent adoration, and the ordinary chant of the choir is suspended. Such is the practice all over Catholic Germany, and throughout the vast extent of the Austrian dominions where, if the traveller enters into any parish church during service, he finds it filled with a numerous congregation all joining in chorus with a zeal and ardour truly edifying. I was peculiarly struck with the good effect of this custom in the churches of Bohemia, where the people are remarkable for a just and musical ear and sing with admirable precision; but still more so in the cathedral of Vienna, where the voice of some thousands chanting in full unison the celebrated hymn, "Holy, holy, holy," cannot fail to elevate the mind, and inflame the colder heart with devotion. This practice, sanctioned by the authority of so considerable a portion of the catholic church, has many good effects, as it contributes to the comfort and edification of the people, who always delight in hymns and spiritual songs; as it amuses the ear with melodious and attaches the hearers to the holy sentiments

also for the  
bal, when he  
ning Rome  
d induce  
traveller  
re-enter

neighboring encampment of An  
approached the city, and by thro  
itself hoped to terrify the Cons  
them to raise the siege of Cap  
may then return by the Via Sala  
the city by the gate of the sa

ne. Besides these walks, as it is not my intent  
Specify all, it will be sufficient to observe t  
gate possesses its attractions, presenting  
roads and paths which it opens to the steps  
traveller, its views of rural beauty or its  
of ancient grandeur; its churches sanc  
by the memory of the Good, its fields con  
by the struggles of the Brave, and its  
enriched by the ashes of the Gre  
Whereas he directs his observation he fir  
himself surrounded by the wonders of mode  
art, and by the monuments of ancient splendo  
so that his eye is gratified by noble exhibition  
and his mind elevated by grand and awful recoll  
tions. A certain inexpressible solemnity pecul  
to the place reigns all around: the genius  
Rome and the spirits of the illustrious dead s  
seem to hover over the ruins, to guard the wal  
and superintend the destinies of the "Etern  
City."

*Insonti juveni flammis extrema sequito  
Centum aras, centum magnis penetralia templis  
Eriget, et tumulo divinum imponet honorem.*

About two miles further on we passed over the Anio or *Teverone*. The bridge is said to have been built by Mammius Alexander Severus. The Campagna extends to the mountains of Sabina, and is a fertile and covered either with grass or promising corn. Woods surround the villas or farms appeared here and there covering the summits of little hills.

About eight miles from the above-mentioned bridge we crossed the little green streamlet, called *Fiume* from its sulphureous exhalations the *Solfatara*. The lake or pool from which it rises is about a short mile from the road, somewhat less than a mile in circumference, and near two hundred feet deep. Its waters are of an iron grey, and the surface is frequently spotted with a bituminous matter, which mixing with a bituminous substance gradually coagulates, and forms what may be called a floating island. There were twelve of these little green masses when we visited the lake, and being carried by the wind to the side, they remained united and motionless till we separated and set some of them afloat.

# CLASSICAL TOUR

Ch. VII

la dubiis  
Quam tu  
Pellibus  
Et varias  
Colloquio,  
responsa petant. Huc dens sacerdos  
Hit, et cæsarum ovium sub nocte silenti  
Incubuit stratis, somnosque petivit;  
Modis simulacra videt volitantia miris,  
audit voces, fruiturque Deorum  
atque imis Acheronta adfatur Avernis.  
*Æneid. vii. 83*

At present  
we whence  
ed up;  
Self is a  
exhalation  
considerable  
though its  
surrounding  
face of the  
gradually formed  
ground which it  
dently betrays  
neath.  
the oracle is forgotten; the sacr  
the voices issued has been lo  
d the very situation of the tem  
matter of mere conjecture. Bitur  
indeed still impregnate the  
ble distance, and the lake ex  
is much diminished, The s  
surrounding fields is an incrustat  
over the water, and the holl  
yields to the tread of horses  
the existence of an abyss

The Ponte Lugano, a bridge over the A  
presents itself about a mile and a half farther  
This bridge is said to have taken its name f  
the Lucanians, who were here defeated by  
Romans; it is remarkable for a tomb of  
Plautian family, a round tower built of  
blocks of Tiburtine stone, resembling the s  
chre of Cecilia Metella, both in its original

# CLASSICAL TOUR

astonishment in perusing a catalogue  
 the following objects: the imperi-  
 quarters for the legionary soldiers, c  
 try, and others for the invalids;  
 a naumachia; a hyppodrome; te  
 and the Muses, of Diana, of Ven  
 halls and habitations for the di  
 philosophers; a library; a Pæcil  
 that at Athens; and porticos a  
 number, together with various ed  
 and objects of which are now u  
 Statues, columns, and marbles o  
 have been, and are contin  
 when excavations are made a  
 these amazing fabrics; while  
 fill the halls and stuccoed a  
 a mixed confusion of orchards  
 forest and fruit trees, vineyards  
 over them, present a strange  
 melancholy contrast.

Returning to the road, we began and  
 continued for some time to ascend the high  
 on which Tivoli stands, passing through g  
 of olives till we reached the summit; when  
 having examined the noble site of the hōu  
 the Jesuits, and the Villa de Santa Croce  
 entered Tivoli. This town, the Tibur o  
 ancients, boasts of high antiquity, and wh

## CLASSICAL TOUR

To view the second  
 rocky prison. To view the second  
 into the cavern, we went down  
 garden by a winding path, into the  
 through which the river flows after  
 placing ourselves in front of the  
 the Anio in two immense sheets  
 through two different apertures, shall  
 in its fall, and filling all the  
 with spray and uproar. Though  
 the height of two hundred feet  
 micircular form, clothed on one  
 and foliage, yet a sufficient light  
 cavern to shew its pendent rock  
 and craggy borders. Such  
 the Nalad: *Domus Albunea r*  
*pendentia pumice tecta.*

About an hundred paces from the grotto,  
 formed by the water working  
 natural bridge, enables the spectator to pass  
 through the rock, to take another view of the cavern  
 the river, and to take another view of the cavern  
 cascade, less distinct with regard to the cavern  
 more enlarged, as it includes a greater portion  
 of the superincumbent rock in front, with the  
 shaggy banks on both sides. The rock imm  
 diately above and on the left is perpendicular  
 and crowned with houses, while from an aperture  
 in its side at a considerable height gushes a



on, which as it tended to strip the country  
e monuments of its ancient glory, and con  
ntly of its most valuable ornaments, th  
ment to transplant the temple of Vesta from  
to England and may perhaps do honour to th  
Lord Bristol's patriotism or to his magni  
ce; but it cannot be considered as an in  
tion of either taste or judgment.

The temple of *Tivoli* derives it is true much  
intrinsic merit from its size and proportions, bu  
not architectural merit alone which give  
principal interest. Placed on the verge o  
rocky bank it is suspended over the *præcep  
and the echoing abode of the Naiads; i  
Anio, beheld Augustus and Mæcenas, Virgil and  
has Horace, repose under its columns; it has sur  
vived the empire and even the language of it  
founders; and after eighteen hundred years o  
storms and tempests, of revolutions, and bar  
barism, it still exhibits its fair proportioned form  
to the eye of the traveller, and claims at once hi  
applause and his veneration.*

Near the temple of Vesta, stand the remain  
of another temple supposed to be that of th  
Sybil, consisting of four pillars, and now formin  
a part of the wall of the parish church of S

green  
ectural  
ome  
the  
s several  
s near  
ains  
ius.

mass of olives. Their site, often  
traditionary, is sometimes marked  
vestiges of ruin, and now and then  
probable resemblance of a name  
subterraneous apartments and grottoes  
Antonia are supposed to be the  
seat of Vopiscus, celebrated by  
of Propertius

*Candida qua  
Et cadit in pat*

*amias ostendunt, culmina terres  
uloe lymphæ Anienis lacus*

supposed to  
vent St. Angelo; while the villa of Quintili  
its foundations still retain the  
rather  
of Quintiliolo. But the house  
must appear evident to any reader  
Vopiscus, as  
thinks proper to consult the poet alluded to  
have been in the dell, and have actually  
hung over the river, as it occupied both the bank  
and saw its surrounding shades reflected from the  
surface of the water.\*

The fond attachment of Horace to Tibullus

*Nemora alta citatis  
Inconbuere vadis, fallax responsat imago  
Frondeb, et longas eadem fugit unda per umbras*

## Ch. V

sit—ut ~~nam~~—Unde si—Parcæ prohibent in  
 If ~~the~~ Horace actually possessed a villa there  
 unnecessary, as the event lay in his  
 The authority of Suetonius seems  
 but it is possible that the same  
 alluded to under the double a  
 his Sabine or Tiburtine seat.\* T  
 true, often represents himself  
 compositions while he wandered  
 Plains and through the groves  
 Circa nemus, uvidique  
 Tiburis ripas operosa parvus  
 Carmina fingo.

**Circa nemus, uvidique  
Tiburis ripas operosa parvus  
Carmina fingo.**

But as he was probably a frequent companion of Mæcenas in his excursions to his villa at Tibur he may in those lines allude to his solitary rambles and poetical reveries. Catullus, a Roman knight had fortune sufficient to indulge himself in such the vicinity of Tibur sometimes took the

\* That villas in the vicinity of Tibur sometimes took the name from the town, and sometimes from the territory, evident from Catullus.

O Funde noster, seu Sabine, seu Tibur  
 Tiburtem autumant quibus non est  
 Nam te esse Catullum lœdere; at quibus cordi est  
 Cordi Catullum pignore esse contendunt.  
 Quovis

and shortly  
 lesser cascades, inferior in mass and grand  
 beauty to the great fall in the town, but equal in  
 They are formed by a branch of the *Anio* tu  
 from the precipice, for the uses of the inhab  
 it has crossed the town burse  
 on the summit of the hill, and t  
 its brow in one great and sev  
 first down one and then ano  
 gh thickets and brambles, spann  
 or lighted up with a rainbo  
 and mass of these cascades;  
 broken masses of the rocks de  
 ble; the shrubs, plants and bram  
 the channel and sometimes ba  
 the current; the river bel  
 a narrow pass under a natu  
 that shade that arch, and  
 around it; the bold bendin  
 of the surrounding mountain  
 the town rising on the top  
 the cascade, with the ruins  
 on its shelving side, form o  
 of the most delicious pictures for softness a  
 beauty, wildness and animation, that can  
 imagined. The traveller is usually conduct  
 by his guide to a sort of natural stage, form  
 by the rock projecting boldly over the river, ju

## THROUGH ITALY.

derably diminished by the apprehension  
 bers; an apprehension not altogether ill-  
 ed, as all the criminals who escape from  
 and its neighborhood betake themselves  
 tent is great, as with little interruption it  
 along the coast sometimes five, sometimes  
 miles in breadth, from the mouth of the Tib  
 Circe's promontory. The ground it cover  
 low and occasionally swampy.

*Antium* was once a considerable port, im  
 ed, augmented, and embellished by Nero  
 much resorted to by the higher classes of th  
 mans who adorned it with many magnifice  
 las; it was however more remarkable fo  
 Temple of Fortune alluded to by Horac  
 for a long time in high celebrity\*. Of thi  
 ple, and of the structures raised by Nero, n  
 now remains but subterraneous arches an  
 foundations. The port has been repaired  
 fortified by some of the late pontiffs, but th  
 capable of admitting large vessels it is totall  
 frequented†. A few straggling houses along

\* O Diva gratum quæ regis Antium. Lib. i. Od.

† The town of *Nettuno*, near Antium, seems to be th  
 mains of its ancient port.

der the lakes; and  
of the mountain.

A few days after  
terminated to visit  
capital, and great  
It is fifteen miles  
through two ridge  
a fertile plain bor  
forming a sort of  
tersected by the 2  
the whole way i  
by several gentle  
and consequently  
ever, even at the  
is bordered with  
*shrubs* intermixed  
gled with *underw*  
lies, poetically sp  
the unfortunate En  
accurately answers  
by Virgil.

*Sylva fuit late dumi  
Horrida, quam dens  
Rara, per occultos lu  
Euryalum tenebre i  
impediunt, fallitque*

Nisus abit; jamque imprudans evaserat hostes  
 Atque lacus qui post Albæ de nomine dicti  
 Albani; tum rex stabula alta *Latinus* habebat.

*Lib. ix. 38*

I have said poetically speaking, as it will appear to the most negligent reader that Virgil did not mean to adhere to the letter in his topographical descriptions; otherwise we shall be reduced to the necessity of supposing, that in the space of a few minutes, or of an hour at the utmost, Nisus left his friend not far from the camp on the banks of the *Tiber*, reached the Alban hill and lake fifteen miles off, and returned back again.

In this forest are several large shallow pools, whose stagnant waters are supposed to infect the air, and contribute not a little to its unwholesomeness. The *Tiber* is rapid and muddy; its banks are shaded with a variety of shrubs and flowery plants, and are perhaps beautiful enough to justify the description of Virgil:

Atque hic *Æneas* ingentem ex æquore lucum  
 Prospicit. Hunc inter fluvio *Tiberinus* amæno  
 Vorticibus rapidis et multâ flavus arenâ  
 In mare prorumpit. Variæ circumque supraque  
 Adsuctæ ripis volucres, et fluminis alveo  
 Æthera mulcebant cantu, lucoque volabant. *Æn. vii.*

The stream, though considerable. The Æneas entered is not

Lævus inaccessis flu  
Hospitis Ænea

The largest is called bank stands *Porto*, projected by Julius finished by Claudius To form a solid fort Claudius ordered under his predecessor to be sunk. Such occupied nearly one scarce a trace remnant, though a bishop the two branches of Sacra.

The present townified village, contains habitants. Such is or supposed, that no ditti will inhabit it. the sea, as appears of some temples, v Excavations have be



and the most precious marbles found in abundance, and many more will probably be discovered if the excavations be continued. One of the party, while looking for pieces of marble amidst the heaps of rubbish found a small *Tor* of the Venus of *Medicis*, about four inches length. It was white and fresh, as if just come from the hands of the artist. This town was anciently of considerable size and importance. It seems to have been three or four miles in circumference, and the residence of opulence and luxury, if we may judge by the number of temples and aqueducts (one of which lines the road from Rome) and by the rich materials found among its ruins.

From the account which I have given of the country bordering on the coast, it will be found to present nearly the same features as in the time of Pliny, who thus describes the view along the road that crossed it in one of his letters;—  
*"Varia hinc et inde facies, Nam modo occurrentibus sylvis via coarctatur, modo latissimis pratibus diffunditur et patescit: multi greges ovium, multi ibi equorum boumque armenta."*\* This appearance of the country extends all along the coast, and even over the Pomptine marshes.

---

\* 2 Epist. 17.

CH. VIII.

THROI

*Laurentum*, the supe

..... turre  
Ardua,

stood on the coast, ab  
on the spot now occup  
a solitary tower, call  
remain of its former  
aqueduct; a circumsta  
probably owed all tha  
gination of the poet.  
nearer the Alban hill  
*Lavinium*. Between t  
*Lacus Turni*, a stream  
hero's name, and is c  
*dea*, the capital of the  
on, on the banks of  
around was called the  
*Laurentia Palus*, from  
sprung about it, as I  
and then as now, the  
that breed seems consider

Ac veluti ille canum morsu  
Actus aper, multos Vesulus  
Defendit, multosque palus  
Pastus arundineâ.

The whole of this coa  
abandoned, was anciently

was violent; it had diminished when we reached the stage called the *Torre de Mezzavia*, and anciently *Ad Mediam*, and after changing horses we drove on to *Albano*. From *Albano* the road winds at present, or at least winded when we passed it, round the beautiful little valley *Aricia*, formed by some of the lower ramifications of the Alban Mount, and presented on the left a fine view of *Albano*, *Aricia*, *Galaure*, *Monte Giove*, *Gensano*, all gilded by the rays of the sun, just then bursting from the skirts of the storm, and taking his farewell sweet. These glowing tints were set off to great advantage by the dark back ground, formed by the groves and evergreen forests that clothe the higher regions of the mountain. Night shortly after closed upon us, and deprived us of several interesting views which we might have enjoyed from the lofty situation of the road, that still continued to run along the side of the hill. Among other objects, we lost on our left the view of *Lavinia*, anciently *Lanuvium*, so often mentioned by Cicero as connected with *Milo*,\* and alluded to by Horace as infested by wolves.†

We arrived about twelve o'clock at *Velletri*,

---

\* Cic. Pro. Mil.

† . . . . . ab agro  
Rava decurrens lupa Lanuvino.

## Ch. IX.

an ancient to  
its former na  
Roman colon  
seat of the  
of Augustus.  
derable edific  
pears ill built  
is very fine.  
of the Alban  
a deep valley  
mountains ;  
late the Pon  
and Circe's  
the two nex  
presenting  
scenery who  
trast with t  
mountains.  
the site of th  
At *Torre d*  
several mili  
the Appian  
will attract t  
stood *Forum*  
made, and i  
men who I  
marshes\*.

---

\* *Differtur*

Here commence the famous Pomptine marshes and at the same time the excellent road formed through them on the substructions of the Appia by the same pontiff. This road runs on an exact level, and in a straight line for thirty miles. It is bordered on both sides by a canal, and shaded by double rows of elms and poplars. It is crossed by two rivers, the *Ufens* and the *Amasenus*, which still retain their ancient appellations, and remind the traveller of some beautiful descriptions, and particularly of the affecting adventure of Metabus so well told by Virgil.

The *Pomptinæ Paludes* derive their appellation from *Pometium*, a considerable town of the *Volsci*. Though this city was so opulent as to enable Tarquin to build the Capitol with its plunder, yet it had totally disappeared even before the time of Pliny. It is difficult to discover the precise date of the origin of these marshes. Homer, and after him Virgil, represent the abode of Circe as an island, and Pliny alluding to Homer quotes this opinion, and confirms it by the testimony of Theophrastus, who, in the year of Rome 440, gives this island a circumference of eighty stadia or about ten miles. It is not improbable that this vast plain, even now so little raised above the level of the sea, may, like the territory of *Ravenna* on the eastern coast, have

Ch. IX.

once been  
have been  
Pliny relates  
Latin writers  
republic,  
included in  
cities, all  
the ravages  
influence of  
occasioned  
the plain  
foot of the  
of sufficient  
level space,  
lose themselves  
these streams  
*Teppia*, the  
*Amasenus* and  
pools or lake  
neighborhood  
promontory  
spread from  
mountains, &

---

\* *Qua Satur  
Quærit iter*

in breadth and thirty in length, with mud and infection. The loss of so much fertile land, and the exhalations arising from *such* a vast tract of swamp, carried, not unfrequently to the Capitol itself by southerly winds, must have attracted the attention of a people so active and industrious as the ancient Romans.

Appius Claudius, about three hundred years before the Christian era, when employed in carrying his celebrated road across these marshes, made the first attempt to drain them, and his example was, at long intervals, followed by various consuls, emperors, and kings, down to the Goth Theodoric inclusively. The wars that followed the death of this prince, the devastation of Italy, and the weakness and unsettled state of the Roman government, withdrew its attention from cultivation and left the waters of the *Paludes* to their natural operation. The Popes, however, when their sovereignty was established and their attention no longer distracted by the piratical visits of distant or the inroads of neighboring barbarians, turned their thoughts to the amelioration of the inundated territory; and we find accordingly that from Boniface VIII. down to the late pontiff Pius VI. no less than fifteen Popes have attempted this grand undertaking. Most of these

efforts were attended success. Whether the deficiency of the beginning, or to the want of continual attention determine; though the influence of the Roman genius contribute the defect either to itself irremediable circumstances of the inter-

Of the method afterwards by the Romans, though not the regular channels dug to the mounds raised to the water, are traditional. Julius Cæsar is said to have in mind a design to turn the course of the Tiber through the Pontine marshes to the sea at Terracina. This existed only in the imagination with him, and gave birth to a but more practical design. He deavoured to carry out his plan by opening a canal at the Forum Appii to the sea, a custom-ary to emba-



as Strabo relates and Horace practised\*; cause the vapors that arise from the swamps less noxious during the coolness of the night than in the heat of the day. Many of the conveniences of the marshes still continued to be felt, as appears from Horace's complaints, and from the epithet applied by Lucan to the Via Appia.

Et qua Pomptinas Via dividit Uda paludes. L. ii.

However the canal opened by Augustus still remains, and is called the *Cacota*.

The luxury and the improvident policy of the immediate successors of Augustus, and the civil wars that raged under Galba, Otho, Vitellius, and Vespasian, diverted their attention from works of peace and improvement; so that the marshes had again increased and the water swelled, so as to render the Via Appia near

\* Horace embarked in the evening, and arrived at Ferentia about ten o'clock next morning; having travelled about seven-and-twenty miles in sixteen hours. The muleteers seems to have been as slow and as sleepy as modern German drivers.

† Aqua . . . teterrima . . .  
mali culices, ~~ra~~ neque palustres.

## Ch. IX.

the middle  
together a  
Beyond St.  
hilly and is  
A romantic  
it, forms a

We were  
*Massicus*, w  
*Callicula*, a  
crowned w  
these defiles  
the rock abo  
we beheld t  
us, bordered  
point of *Isc*  
and in the co  
ble summit w  
far advanced  
and the sum  
once a softne  
contrasted fir  
below, and t  
flitting aboye

From *F*  
*Ager*, which  
sea, *Mount*  
*Vulturius*; &  
ancient poets

the whole popula-  
 stroyed, and a li-  
 man generation.  
 ing and pressing  
 the wine is ne-  
 Besides from t  
 follow, that th  
 over Italy, Gre  
 itself had dege  
 south of the A  
 spects by natur  
 less wines prod  
 palatable to a  
 who is apt to fi  
 a raciness, or  
 gusts him, and  
 miliarity. No  
 prise us. Ac  
 the wines of ]  
 cient poets, w  
 licious: while  
 wine depends  
 been formed,  
 of a flavor v  
 grape. If tl  
 so much ref  
 to be attribu  
 the vine, as  
 Transalpine

## Ch. IX.

the former is  
a principal a

The canal  
gant whims  
an inland c  
*Lake Avernus*  
afford all the  
veniences of  
work was b  
probable th  
which was t  
canal, was l  
little plain t  
thus deprivin  
that moisture  
tility.

The Cæcul  
produced, accor  
that rose in the  
The same auth  
wines, all good  
of excellence ; an  
Italy, if the cult  
encouragement ne  
catalogue. equal 1  
variety. As it is  
cursory remarks i

## CH. IX.

Before v  
but it was n  
and odorifer  
strike our e  
*luciole*, brig  
about in ev  
ing a vivid  
threaten the  
ted, with a  
at a late ho  
an excellent  
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full upon m  
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spread its azi  
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ed along the  
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sides and on  
the bold hill  
On the left a  
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standing on  
a moment;  
of water, a

CH. IX.

THROTT G1

have been the residence  
wise; they have aided  
sage, and have awakened  
and as long as the Latin  
mankind, so long will be  
the academy of Cicero  
the birth-place of Tasso

Roman republic not  
 importance. It re-  
 even after the carnage  
 of the Campanians ;  
 its ramparts that Am-  
 difficulties of an a-  
 which they had pro-  
 senate must natura-  
 idea of the opulence  
 honorable, of the  
 This attachment to  
 resentment of the  
 Neapolitan territory  
 ferocity.

From this period  
 of Naples for a long  
 it seems to have en-  
 lity its original laws  
 advantages of its fer-  
 tuation. Its coasts  
 the winter retreat of  
 there were few among  
 which distinguished  
 the birth of the monar-

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\* Liv. xxiii. 1

**Ch. K.**

eastern empire  
weakness at-  
tended, harass-  
Lombards,  
in their turn  
the French  
length remain-  
verned it for  
length gave  
sovereign of  
tribes many  
guage, the  
habitants.  
the prevailing  
the power of  
cumstances,  
manuscripts  
*neum.* It may  
Latin ever  
at present  
mingled with  
found in an  
nunciation of  
infection, as  
behind.

No vest-  
magnificence  
tres, its be-



quakes, or destroyed by barbarians. Its modern edifices, whether churches or palaces, are less remarkable for their taste than for their magnitude and riches. It is however highly probable that Naples is at present more opulent, more populous, and in every respect more flourishing than she has ever before been even in the most brilliant periods of her history.

Naples seated in the bosom of a capacious haven, spreads her greatness and her population along its shore, and covers its shelving coast and bordering mountains with her villas, her gardens and her retreats. Containing within her own walls more than four hundred thousand inhabitants, she sees one hundred thousand more enliven her suburbs, that stretch in a magnificent and most extensive sweep from *Portici* to the promontory of *Misenum*, and fill a spacious line of sixteen miles along the shore with life and activity. In size and number of inhabitants she ranks as the third city in Europe, and from her situation and superb show, she may justly be considered as the Queen of the Mediterranean.\*

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\* It is impossible not to smile in perusing Thomson's description of the loneliness and devastation of this very coast, once, swarming with inhabitants, now, as he represents it, turned into a desert. But some allowance must be made even for exaggeration, when the subject is so intoxicating.—*See Liberty*, i. 280.

myself with a few observations on some remarkable objects in them, or connected with them. Several churches are supposed to occupy the sites of ancient temples, the names and memory of which have been preserved by this circumstance. Thus the cathedral is said to stand on the substructions of a temple of Apollo, that of the *Santi Apostoli* rises on the ruins of a temple of Mercury. *St. Maria Maggiore* was originally a temple of Diana, &c. Of these churches some are adorned with the pillars and the marbles of the temples to which have succeeded. Thus the cathedral is supported by more than a hundred columns of granite, which belonged to the edifice over which it is erected; as did the forty or more pillars that decorated the treasury, or rather the chapel of *St. Januarius*. The church itself was built by an Angevin prince, and when scattered or rather destroyed by earthquakes, it was rebuilt by a Spanish sovereign. It is Gothic, but strangely disfigured by ornaments and reparations in different styles. In the subterraneous chapel under the choir is deposited the body of *St. Januarius*. His supposed blood is kept in a vial in the *Tesoro*, and is considered as the most valuable of its deposits, and indeed as the glory and the ornament of the cathedral and of the city itself. Into the truth of the supposition little inquiry is made;

theatre where Nero first disgraced himself by ap-  
 pearing as a public singer: some vestiges of this  
 theatre may still be traced by an observing anti-  
 quary. The church of *St. Filippo Neri* is re-  
 markable for the number of ancient pillars that  
 support its triple row of aisles on both sides of the  
 nave. *St. Lorenzo*, belonging to a convent found-  
 ed by Charles of *Anjou*, is a monument of the  
 hatred which that prince bore to popular repre-  
 sentation. It stands on the site of the *Basilica*  
*Angusta*, a noble and magnificent hall; which  
 the period of the first entrance of the French  
 the place of public assembly where the senate  
 and people of Naples met in council. Charles  
 suppressed the assemblies, demolished the hall,  
 and in the year 1266 erected the church which  
 occupies its place. The establishment of a firm  
 and just government would have been a work  
 more agreeable to the will, and more conformable  
 to the attributes, of the common Father of all,  
 than the erection of a temple on the ruins of pub-  
 lic property, and in defiance of justice.

Of all the Neapolitan churches, that *De Spirito*  
*Santo* in the *Strada Toledo* is the most worthy

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a loss to discover it; but, if a more open declaration can  
 give any satisfaction, he now declares, that he does not be-  
 lieve the liquefying substance to be the blood of *St. Januarius*.

a bronze statue; the whole erected at the request of the celebrated *Manso*, the friend of *Lucano* and of *Milton*, who left by will a sum of money to defray the expence.

The sepulchral chapel of the family *San Saverio* deserves to be mentioned, not so much on account of its architecture, or even of its decorations, or of the order with which the monuments are disposed (though all these are worthy of notice) as on account of three particular statues, two of which display the patient skill, the genius of the sculptor. The first is a representation of Modesty (*Pudor*) covered from head to foot with a veil; but so delicate, so apparently transparent is the veil, that through its tangles the spectator fancies he can trace not only the general outlines of the figure, but the very features and expression of the countenance. It has been asserted, that the ancients never veiled the whole countenance of their statues, and that the art of making the form appear as it were through the foldings, is a modern improvement. However, there are antique statues even to the north of the Alps, in which the same effect is visible, and every traveller who has visited the gallery at *Dresden*, will immediately recollect some female figures (*Vestals*, I think) where the knee, the arm, the breast, appear as if visible through

this allegorical symbol, the conversion of one of the princes of the family to which the chapel belongs. The allegory is forced; and the execution of the work shews only the patience and nicety, with which the sculptor managed the chisel.

To this catalogue, one church more must be added, though it is inferior to most <sup>A Naples</sup> in size, materials, and decorations. But it has a more powerful claim to our attention: neither marble or architecture can give it; the genius of *Samazarius* to recommend it, and its name is interwoven with the title of one of the most beautiful poems\* which have app-

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\* The poem opens with the following magnificent proemium:

Virginei partus, magnoque aequaeva parenti  
Progenies, superas caeli quae missa per auras,  
Antiquam generis labem mortalibus aegris  
Abluit, obstructique viam patefecit olympi,  
Sit mihi, Caelicolae, primus labor: hoc mihi primum  
Surgat opus: vos auditas ab origine causas  
Et tanti seriem, si fas, evolvite facti.

In the following verses, the Poet describes the situation and the object of the church which he had erected: they are inserted not only on account of their connexion with the subject and their rich poetical coloring, but because with

the poet, without doubt, the smiles of the royal patron added new lustre to the native beauty of the scenery. He accordingly frequently alludes to his beloved retreat of *Mergyllina* in his different poems, and devotes one entire ode to its charms.\* This villa was destroyed by the Prince of Orange, who commanded the garrison during the celebrated siege of Naples by the French. Whether this act of destruction was necessary or not, it is impossible for us to determine; but it is not probable that it was, or be intended as a personal injury. However, the indignant poet resented it as such, and conceived an unrelenting hatred towards that general. On the ruins of the villa, the church which we now speak was erected, and dedicated *Virgini parienti*, or *De Partu*. It is neither large, nor remarkable for its architecture or ornaments. The sole object of curiosity in it is

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\* *Rupis O sacrae, pelagique custos  
Villa nympharum domus, et propinquæ  
Doridos, regum decus una quondam  
Deliciæque*

*Tu mihi solos nemorum recessus  
Das, et hærentes per opaca laurus  
Saxa; tu fontes, Aganippidumque  
Antra recludis!*

must add, that this ungallant prelate ~~has not been~~ canonized. A Last Supper in another chapel is supposed to be a master-piece, though the name of the painter is not known.

I must observe, in closing these few cursory observations on the churches of Naples, that notwithstanding the bad taste which prevails very generally in the architecture and the decorations of these edifices, the traveller will find in most of them something that merits observation. In paintings in particular the Neapolitan churches are very rich, and there are few among them that cannot boast of one or more exquisite specimens of this art.

But if the churches do no credit to the taste of the Neapolitans, the hospitals reflect much honour on their charity. These establishments are very numerous, and adapted to every species of distress to which man is subject in mind or body. Many of them are richly endowed, and all clean, well attended and well regulated. One circumstance almost peculiar to Italian hospitals and charitable foundations, contributes essentially to their splendour and prosperity; it is, that they are not only attended by persons who devote themselves entirely and without any interested views to the relief of suffering humanity; but that they are

ber is above sixty. Of these seven are hospitals properly so called; thirty at least are conservatories or receptacles for helpless orphans, foundlings, &c.: five are banks for the relief of such industrious poor as are distressed by the occasional want of small sums of money; the others are either schools or confraternities. The incomes of most of these establishments, particularly of the hospitals, are in general very considerable, but seldom equal to the expenditure. The deficiency, how great soever it may be, is almost entirely supplied by donations, most of which come from unknown benefactors.

The two principal hospitals are that of *Degli Incurabili*, which notwithstanding its name is open to sick persons of all descriptions, and constantly relieves more than eighteen hundred; and that of *Della Sma. Annunziata*, which is immensely rich, and destined to receive foundlings, penitent females, &c. and said sometimes to harbor two thousand. To each belong in the first place a villa, and in the second a cemetery. The villa of the first is situated at *Torre del Greco*, and is destined for the benefit of convalescents, and such as labor under distempers that require free air and exercise. A similar rural retreat ought to belong to every great hospital established in large cities, where half the distempers to which



It is to be regretted that this method of burying the dead has not been adopted in every hospital and parish in Naples, and indeed in every town and city not in Italy only but all over Europe. It is really lamentable that a practice so disgusting, not to say so pernicious, as that of heaping up putrid carcases in churches, where the air is necessarily confined, and in church-yards in cities, where it cannot have a very free circulation, should be so long and so obstinately retained. It would be difficult to discover single argument drawn either from the principles of religion or from the dictates of reason in its favor; while its inconveniencies and mischiefs are visible and almost tangible.

In the early ages of Christianity the honor of being deposited in the church was reserved to martyrs; and the Emperor Constantine only requested to be allowed to lie in the porch of the Basilica of the apostles, which he himself had erected in Constantinople. Hence the eloquent Chrysostom when speaking of the triumph of Christianity, exultingly observes, that the Cæsars subdued by the humble fishermen whom they had persecuted, now appeared as suppliants before them, and gloried in occupying the place of porters at the doors of their sepulchres. Bishops and priests distinguished by their learning, zeal

time its full effect. The Emperor, who in his zeal for reformation, often forgot that opinion will not always bend even to power, conceived it seems that the sooner the carcase is reduced to dust the better; he therefore proscribed the use of coffins, as calculated to prolong the state of putrefaction, and ordered lime to be strowed over the corps to accelerate its dissolution. This regulation excited universal disgust, not only because unusual and contrary to the natural feelings, or which is nearly the same thing, to the universal practice of mankind; but because very opposite to that tenderness and respect even for the ruins of the human form, which if not enforced by the precepts, has at all times been inspired by the genius of Christianity. Not perhaps without reason. That divine religion is ever intent on the grand object of raising, aggrandising and perfecting our nature; while it teaches us to consider ourselves as destined to act in a much higher and more glorious sphere than our present state, it naturally prompts us to look with some degree of veneration even on our bodies,\* which though doomed to death and putrefaction, shall yet one day shake off the dust

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\* *Honoro in cineribus semina eternitatis, says St. Ambrose.*

Ch. X.

vantage of being fumigated with incense and sprinkled with holy water.\*

It cannot but appear strange that a people so dull and unenlightened as the Turks, should in this respect show more sense and even more taste than nations in every other respect their superiors. Their cemeteries are in general out of the precincts of their cities, most commonly on a rising ground, and always planted with cedars, cypresses, and odoriferous shrubs, whose deep verdure and graceful forms bending to every breeze, give a melancholy beauty to the place, and inspire sentiments very congenial to its destination. I have seen some christian cemeteries (as at Brussels for instance) situate and laid out in the same advantageous and picturesque manner, with some additional precautions in the division, so as to preclude the possibility of heaping bodies on each other, or of crowding them indecently together. But even this arrangement is open to improvements; and it is to be hoped that such improvements will ere long be made by the wisdom of a British legislature.

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\* As holy water has always a considerable quantity of salt mixed with it, its effect when sprinkled about a church or room must be salubrious.

*Caffarelli* and *Pergolesi* were formed in these seminaries. And indeed Naples is to Italy, what Italy is to the world at large, the great school of music, where that fascinating art is cultivated with the greatest ardor; an ardor oftentimes carried to an extreme and productive of consequences highly mischievous and degrading to humanity. It is true that the castration of boys is rigorously prohibited by the laws both of church and state; but as long as the fashionable classes in London and Paris think proper to encourage and reward by enormous wages such performers so long venal parents in Naples will find means to evade the laws, and still continue to sacrifice their unfortunate children to the hopes, or rather the certainty of profit. But this practice is on the decline even here; and in justice to the Neapolitans I must observe, that, if we may believe them, the operation alluded to, is not permitted nor indeed ever practised in their schools; but such unhappy children when sent from other places are not excluded.

Of the numberless confraternities I shall only specify such as have some unusual and very singular object: such as that whose motto is *Succurrere Misericordis*, the members of which make it their duty to visit condemned criminals, to prepare them for death, to accompany them to exe-

Ch.  
 ticularly for the relief of strangers, and is composed of persons of all classes who meet in its assemblies and fulfil its duties without distinction. It is governed by five persons, one of whom presides and is generally a prelate or high officer of state; the others are a nobleman, a citizen, a lawyer, and an artisan. All the members attend the hospital in rotation, each for a week, during which they receive strangers, wash their feet, attend them at table, and serve them with the hospitality and with more than the assiduity of missionaries.

The congregation of Nobles for the relief of the bashful poor: the object of this association is to discover and to relieve such industrious persons as are reduced to poverty by misfortune and have too much spirit, or too much modesty, to solicit public assistance. The members of the association, it is said, discharge its benevolent duties with a zeal, a sagacity, and what is still more necessary for the accomplishment of their object with a delicacy and kindness truly admirable.

All these confraternities have halls, churches, and hospitals, more or less grand and extensive as their object may require, or their means allow. I need not enlarge further upon this subject, as the institutions already mentioned are sufficient.

cumbered with ornaments, though in several the apartments are on a grand scale, and ornamented with many fine paintings. In the garden of one the *Palazzo Berrio*, is a groupe representing Venus and Adonis by *Canova* of exquisite workmanship and beauty. The collection of pictures formerly at the *Capo di Monte* had been removed on the approach of the French, and not replaced. This edifice is a royal palace of great extent, and in a delightful situation, commanding a fine view of the town, and of the bay with all its islands and surrounding scenery. It was never finished, and is not inhabited. Its apartments were employed as picture galleries, and the collection is numerous and rich in master-pieces. But as the access to this palace is inconvenient on account of its elevation, it is the intention of government to transport the whole to the *Studii* or University, a very spacious edifice, where is already a noble collection of statues. Among these the celebrated Hercules by Glycon is the most remarkable. All these statues and monuments once adorned the Farnesian palace in Rome, and were transported thence by the king of Naples, who succeeded to the rich inheritance of the Farnesian family. The library of the *Studii* contains more than fifty thousand volumes and some valuable manuscripts. Neither this library nor the collection of statues suffered much from the

French authors is owing to the prevalence of the French language, and that that prevalence is certainly not to be ascribed either to its intrinsic merit, or to the superior excellence of its literature, but to the preponderance of French power. Thus, say they, the French dress has been generally adopted at courts, and was during a considerable part of the last century the dress of Europe; but nobody surely can be so absurd as to pretend that it owed its universality either to its gracefulness or its convenience. The literature therefore like the fashions of France, was recommended first by power and afterwards by custom; and when we add to its intrinsic merits, a great deal of intrigue, of trick and of noise, we shall discover the real causes of its ill-acquired superiority.

In truth, Frenchmen of every description are never wanting in the praises of every thing French, and whatever their differences in other respects may be, all agree in asserting their national pretensions to universal superiority. The Italians are more modest, because they have more solidity; they write to please their own taste and that of those who choose to read them: they employ no journals to puff off their compositions, send no emissaries to spread their fame over distant countries, and pay no agents in foreign

cretly to lessen the respect paid to the ancient languages, particularly Latin; and the Gallic idiom with its lumber of auxiliaries, its nasal dissonance, and truncated syllables was compared nay almost preferred to the simplicity, harmony and fulness of that divine dialect. But independent of language, the Neapolitans certainly have the advantage in point of science and of ancient literature, particularly Greek, a language much neglected in France, and indeed in most continental universities.\* But whatever may be

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\* The writer happened to be present in a large party when the conversation turned upon modern literature, a discussion arose between two persons about the comparative merit of Italian and French literature. One, a gentleman of very general information and a traveller, well acquainted with the scenery and antiquities of Italy, expressed however great contempt for its literature, and seemed astonished that his opponent could even think of putting it in competition with the master-pieces with which the French language abounded. This brought on a comparison of poets, historians, essayists, &c. &c. in which the Italians must always have the advantage, both in numbers and excellence. Some months after the two disputants happened accidentally to meet again, when the same subject being slightly hinted, it appeared that the champion for French literature had entirely changed his opinion. The truth, it seems was, that he had devoted his time and attention to the French language, and had imbibed among that vain people a contempt for their more learned and more modest neighbors. He had never



flowers. Every morning, a gale springing from the sea brings vigor and coolness with it and tempers the greatest heats of summer with its freshness. Every evening, a breeze blowing from the hills and sweeping all the perfumes of the country before it, fills the nightly atmosphere with fragrance.

It is not surprising therefore, that to such a country and such a climate the appellation of *Felix* should have been so often given; that its sweets should be supposed to have enervated an army of barbarians; that the Romans covered its coasts with their villas; and that so many poets should have made the delicious *Parthenope* their theme and their retreat.

Nunc molles urbi ritus atque hospita musis  
Otia, et exemptum curis gravioribus ævum  
Sirenum dedit una, suum et memorabile nomen  
*Parthenope*..... *Sil. Ital. Lib. xii.*

waves that bathe the terrace wall, enjoys at once their freshness and their murmurs.

Proceeding westward along the *Chiaia* and keeping towards the beach, we came to the quarter called *Mergyllina*. To ascend the hill of *Posilipo* over whose sides this quarter spreads, we turned to the right, and followed a street winding as a staircase up the steep, and terminating at a garden gate. Having entered, we pursued a path through a vineyard, and descending a little we came to a small square building, flat-roofed, placed on a sort of platform on the brow of a precipice on one side, and on the other sheltered by a super-incumbent rock. An aged ilex spreading from the sides of the rock, and bending over the edifice covers the roof with its ever verdant foliage. Numberless shrubs spring around, and interwoven with ivy clothe the walls, and hang in festoons over the precipice. The edifice before us was an ancient tomb—the tomb of Virgil! We entered; a vaulted cell and two modern windows alone present themselves to view; the poet's name is the only ornament of the place. No sarcophagus, no urn, and even no inscription to feed the devotion of the classical pilgrim. The epitaph which though not genuine is yet ancient, was inscribed by order of the duke of *Pescostagno*, then proprietor of the place, on a marble

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Ch. X

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Ch. XI.

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The rock is not only cut into spacious passages, but hollowed out into separate houses with their different apartments, and seems to have been capable of containing a considerable number of families. Such an abode must without doubt have been gloomy; but in a country like Malta, where the heat is intense, and the reflection from the chalky soil is painful; where there is little verdure and still less shade; gloom and coolness under ground are perhaps preferable to glare and heat above.

The Cimmerians seem to have been given to the worship of the infernal deities, and to have acted as priests and interpreters of the oracle established in the centre of their subterraneous abode. This superstition was probably of a very lucrative nature, and accordingly survived the fall of those who first established it, and seems to have continued, though gradually declining, almost down to the time of the Cæsars. No country is better adapted to the practice of such a system of imposition, or more favorable to the illusions by which it is carried on. Deep caverns, the extent and outlets of which were known only to the priests who inhabited them; subterraneous waters, sometimes collected in cold stagnant pools, and at other times boiling up in hot fountains; hollow sounds, sulphureous vapors,

rising on our left, and crossing the mole of  
 Hercules we re-embarked, and proceeded along  
 the coast to *Baia*. The bay of *Baia* is a semi-  
 circular recess just opposite the harbor of *Pozzu-  
 lo*, and about three miles distant from it. It is  
 lined with ruins, the remains of the villas and the  
 baths of the Romans; some advance a consider-  
 able way cut, and though now under the waves  
 are easily distinguishable in fine weather. The  
 taste for building in the waters and encroaching  
 on the sea, to which Horace alludes, is exempli-  
 fied in a very striking manner all along this  
 coast\*. The first object that attracts the atten-  
 tion, and is pointed out by the guides, are the  
 baths called the *Terme di Nerone*. This empe-  
 ror had here a magnificent villa, and had pro-  
 jected or, as Suetonius† says, commenced, a re-  
 servoir in which he intended to collect all the hot  
 waters that spring up at or near *Baia*. This  
 edifice was to have extended from Misenus to the  
 lake Avernus, a distance of three miles and a half  
 in a direct line, and more than four including the  
 windings of the coast; it was to have been lined

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\* *Marisque Baiis obstrepentis urges,  
 Summovere littora,  
 Parum locuples continente ripa.*

† Suet. Nero, 31.

*Carm.* ii. 18.



**Ch. XII.**

with porticos and **THROUGH IT**  
particular reason roofed. ]  
any appellation of (unless we  
posing that the place  
work, or formed the baths in que  
This villa was at or near B

The baths we are now  
of several galleries worked  
terminating in a fountain  
vapor that arises from this  
cavern, and is so hot and  
the approach difficult to  
to the effects of steam. 7  
it to fetch some of its  
high, and wide enough  
pass without inconvenienc  
apartments cut out of th  
commodation of bather  
seem to pervade the  
through the rocks, w  
sands, and heat them  
tance from the shore.  
and their utility has  
than two thousand ye  
bably more neglected  
no care is taken to  
have been erected for  
ants. The Neapolitan

## CLASSICAL TOUR

Ch. XII.

all the beauties and all the treasures of their coasts.

Varia circum oblectamina vitæ  
Vaporiferas, blandissima littora, Baias.

Statius. Sylv. iiii.

From the *Thermæ* we advanced to a little projection of the shore, on which stands an edifice called at present *Templo di Venere*. Behind this edifice are a range of apartments called the *Camere di Venere*; they are ornamented with basso-relievos in stucco, which are said to have some merit in point of execution, but are of too obscene a nature to admit examination. Venus had a temple on this coast, and it was so placed between the Lucrine lake and Baia as to take its name occasionally from either, as indeed the bay itself in which it stood was sometimes called Baianus and sometimes Lucrinus.\* We have no

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\* I must here observe, that Cluverius upon this as upon another occasion which I noticed above, seems to take the expression of poetry in the strict acceptation of geographical prose. He must have perceived that *Baia*, *Cumæ*, *Lucrinus*, and *Avernus* extend their appellation far beyond their natural limits, and sometimes include the whole vicinity. He himself observes, that the springs of *Baia* were once called *Aqua Cumana*, and quotes Lucretius to prove it.

## Ch. XII.

THROUGH  
data to enable us to as-  
which this edifice stood  
aver that no site could  
than that assigned by  
presided over this coast  
its fountains, and its lak-  
phos and *Cythera*, and  
of loves and sports, on a  
A sky for ever serene,  
tual spring and eternal  
to have allured the gods  
but her actual influence  
manners and amusements  
of revelry, bacchanalia  
and effeminate music  
tota errantes, et com-  
symphoniarum cantib-  
alia, quæ velut soluta  
peccat, set publicat, quæ

No situation is more  
of this presiding divi-  
tory, whose jutting  
bay, with all its scene  
and villas.

Litus beatæ aureum Veneris!  
Baïæ superbæ blanda dona naturæ.

*Martial.*

At a little distance from the temple of Venus rises another circular edifice, vaulted and lighted from above like the Pantheon, and still further on, another nearly similar; this latter is called the temple of Diana, as the former is termed the temple of Mercury; the traces of conduits for conveying water to all their apartments, and their situation on a coast where baths were probably in more estimation and request than temples, furnish a very plausible pretext to the supposition of their being *Thermæ*. Their shattered forms, shaded here and there with shrubs and flowers, rising on the margin of the sea on a coast so beautiful, yet so solitary, produce a fine and uncommon effect.

Advancing southward, we passed under the castle of Baïæ; \* a fortress on the brow of a rocky precipice, rising to a considerable elevation above the sea, and forming the point of a little promontory. Its appearance at a distance

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\* Baïæ is said to derive its name from one of the companions of Ulysses.

Sedes Ithacesia Baii.

*Silius.*

## Ch. XII.

THROUGH ITALY.

is rather splendid and majestic, owing to the rich color of the stone of which it is built.

Somewhat more than a quarter of a mile beyond *Baia*, there rises almost a semicircular building, with a front adorned with basso relievos in stone. This tradition ennobles this edifice with the mention of the tomb of Agrippina. We must recollect that this empress, after the fate intended for her at sea, was conveyed to her from *Baia*, was conveyed to her from the Lucrine lake, and shortly after there: she was burnt privately in a building which was erected after the death of the emperor in the neighborhood, and on the coast of Misenum, corresponded rather more to her rank.\*

*Baia*, indeed, was not only a place of great beauty, but sometimes a place of great turbulence.

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\* Tac. Ann. xiv. 4, 5, 6, and 7. The awful and terrific in the sound of the waves in the neighboring hills; and in the noise of the waves posed to issue from the tomb of Agrippina. Nero fled—*Obversabatur maris impetum*!

cruelty; two vices intimately allied, and not unfrequently most notoriously displayed in places whence the smiling features of nature might seem to have banished at least the latter. The murder of a parent, the barbarous terminations of the island of *Caracalla*, and the secret executioner man becomes when his power is equal to his malignity. The supposed tomb of *Agrippina* villa of *Baulis*, which once belonged to *Hortensius*, and was afterwards the favorite resort of some of the Emperors, and, upon this occasion, the scene of the last interview between *Nero* and his mother.

Under the little promontory of *Baulis*, are the *Cento Camerelle*, a number of grottos, opening in front to the sea, communicating with each other within, and branching out into several long galleries, that form a sort of labyrinth. Their object is not known; they may have been reservoirs of fresh water, or perhaps mere substructions supporting some edifice. Ascending the hill, we came to the *Piscina Mirabile*, a subterraneous edifice, vaulted, and divided by four rows of arcades. Its date, author, and destination, are equally unknown. Some antiquaries suppose it to have been a fish-pond, as its

present appellation  
the great villas t  
haps to that of  
spared no exper  
ceptacles. Othe  
as a cistern of /  
fleet, while it h  
ated immediate/  
*Piscina Mirabilis*  
to add one con  
should be temp  
cavern, and ma  
rection, may no  
(to which I h  
commenced by  
nitude, proport  
grand scale, &  
magnificence o  
arcades corres  
given of that  
choabat," says  
ad Avernum  
chusam, quo q'  
converteretur."

At the foc

---

port of Misenus expands inwards, and protected by high lands on either side, forms a haven, tranquil, though not very capacious. It was made by Augustus, the principal station of the Roman fleet in the Mediterranean, and by its central and commanding situation, is extremely well calculated for every naval object. It is separated at its extremity by a narrow neck of land from the *Mare morto*; through this neck a canal over which there is a bridge, opens a communication between the two basins, which anciently, maybe probably have formed parts of the same port. On the side opposite this canal to the west, another bed of sand protects the *Mare morto* from the incursions of the sea; while the lofty promontory of Misenus on the south, and the mountains called *Procida* and *Selvaggi* on the north, cover it from every rougher breeze.

Along its shores, under the shelter of these hills, lay extended the Elysian fields, *Campi Elisi*! They are shaded by mulberries and poplars, garlanded by festoons of vines, fanned by the sea breezes from the south, refreshed by the waves of the *Mare morto* that eat into the shore, and form numberless creeks and recesses; and their lonely paths are lined on all sides by tombs intermingled with cypresses. Such a scene, by its secluded beauty, its silence, and its



**Ch. XII.**

tranquillity,  
to have been  
and from the  
undisturbed  
resembles a  
mortals, and  
vicissitude a

*Semota*

**The solitude  
recollection  
melancholy  
ceptibly to**

**Such a  
sounds so like  
youth, and  
his imagination  
reading the  
templating  
Neapolitan  
that purple  
fancy; and  
morto, he  
Eridanus;  
dows ever  
and hilloc  
Virgil im]**

touches; kindled by the contemplation of nature, his genius rises above her, and gives to her features, charms and beauties of his own creation. The hills, the groves, the paths, he copied from the scenery now before us; but he waters them with purer streams; he calls up unfading flowers to grace them; and he lights them with a new sun, and milder constellations.

We turned with regret from a spot so celebrated, and came to the rocky promontory of *Misenus*. It is hollowed into vast grotts and caverns, intended anciently perhaps for baths, and perhaps for docks for ship-building. The town, it is supposed, stood on the summit of the promontory; its site is marked by masses of ruins, and the vestiges of a theatre; unless, with some antiquaries, we choose to consider these scattered heaps as the remains of one or other of the villas so numerous in the immediate neighborhood of *Misenus*. The principal and most extensive of these seats was that of *Lucullus*, afterwards occupied by *Tiberius*. *Phædrus* informs us that it was situate on the very pinnacle of the hill, as it not only commanded the adjacent coasts, but extended its view to the seas of Sicily.\* This villa, with its gardens and por-

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\* *Cæsar Tiberius, quum petens Neapolim  
In Misensem villam venisset suam*

## Ch. XII.

THROUGH  
 ticos, must have occupied  
 and left but little room for  
 course must have been si  
 probably on the sea shore  
 was its real site, we may  
 the common opinion, for  
 who says that the house  
 ther inhabited, was sep  
 from the sea. "Residi  
 mare a tectis modico  
 hill that forms the po  
 steep and lofty. It does  
 bear, as is frequently  
 of a mausoleum, nor  
 any such imaginary  
 probably adopted a  
 placed the tomb of M

Monte sub aerio qui  
 Dicitur, æternumque

Quæ monte summi  
 Prospectat Sicul

\* vi. 20.

† Solinus, Mela, a  
 same origin as Virgil;  
 ries with that poet, th  
 one of his poetical fic

VOL. II.

It is not a little remarkable, that most of the points and promontories represented by the Roman poet as monuments of great personages or illustrious events, still retain their ancient appellations, while so many other titles and names, in many respects more important, have gradually yielded to modern substitutions and sunk into oblivion. Is this difference to be ascribed to the influence of poetry, and have the latter perished because not recorded in verse? "Carent quia vate sacra." They had no poet, and they died.

As the evening approached we re-embarked, and crossing the bay landed at *Pozzuolo*, and thence proceeded to the *Solfatara*, which lies about a mile north-east of the town. This appellation, is a corruption of *Sulphurata*, and is given to an oval plain, extending on an eminence, but surrounded on all sides by an elevated border resembling a rampart. The shattered hills that form this rampart are impregnated with sulphur, and heated by a subterranean fire. They are destitute of all verdure and all appearance of vegetation. The plain below is a pale yellow surface of sulphureous marle, thrown like a vault over an abyss of fire. Its heat almost scorches the feet of those who pass over it, and the workings of the furnace beneath are heard distinctly through it. A stamp or the rolling of a stone over it re-bellows

## CH. XII.

in hollow murmurs,  
they lose themselves  
below. Sulphureous  
crevices; and from  
mities a thick vapor  
by night, burst forth  
great impetuosity.  
supposed to have been  
*Vulcani*. It is described  
manner by *Petronius*.  
ately made the scene of  
Pluto.

*Est locus exciso penitus  
Parthenopen inter mag  
Cocytiâ perfusus aquâ,  
Qui furit effusus, fanes  
Non hæc autumnno tellu  
Crepite lætus ager; non  
Mollia discordi strepitu  
Sed chaos et nigra squal  
Gaudent, ferali circumtu  
Hæc inter sedes, Ditis pat  
Bæstorum flammis et can*

The tombs and the cypresses  
alludes bordered the road to  
to Naples, as also that called  
*Strada di Campagna* which  
between them, and are at  
its southern and western

seems to have taken some features of his infernal regions from this repository of fire and sulphur. The dreary plain—the seat of desolation—the land that burned with solid, as the lake with liquid, fire—the singed bottom all involved with stench and smoke—deluge, fed with ever burning marle—the fiery united a picture poetical and sublime indeed, but not inaccurate, of the *Solfatara*. The truth is that all the great poets, from the days of Virgil down to the present period, have borrowed some of their imagery from the scenery which now surrounds us, and have graced their poems with its beauties, or raised them with its sublimity. Every reader knows that *Silius Italicus* has described most of them, and particularly the latter, with studied and blameable minuteness; that *Martial* alludes to them with rapture, and that *Statius* devotes the most pleasing of his poems to their charms. *Dante* has borrowed some of the horrors of his *Inferno* from their fires and agitations; and *Tasso* has spread their freshness, their verdure, and their serenity over the enchanted gardens of his *Armida*.

Acque stagnanti, mobili cristalli,  
 Fior vari et varie piante, herbe diverse,  
 Apriche collinette, ombrose valli,  
 Selve, e spelunche in una vista offerse.

Canto xvi. 9.

Some days after, we made an excursion to

Ch. XII.

*Cumæ.* The road lea  
thence ascending the  
Cicero's Academic villa  
*Gaurus* on the right,  
that command the A.  
versing the site of the  
ed that lake, terminal  
ancient mass is a sort  
way through it; sup  
the gates of *Cumæ*,  
the temple of *Apol*  
south commands al  
last excursion, fixes  
object of no great  
north-west, standing  
miles and a half  
surrounded with a  
the site of the anc  
lake is the *Liter*  
*Gallinaria Pinus.*

The situation  
nor healthy, but  
sidence of *Scipio*  
latter years of  
scurity, rural l:  
Whether he wa  
a subject of dou  
either a tomb

there, and a stone on which the word *Patria* is still legible, is supposed to have contained part of the inscription,\* “*Ingrâta patria*,” &c. and gives to the modern tower the appellation of *Torre di Patria*. His villa remained in the time of Seneca, and seems to have been built with great solidity, and surrounded like a gothic castle with a wall and towers. A rampart was indeed necessary, as it stood on the confines of the *Galinaris Pinus*, a forest, at one time the abode, and at all times, the occasional resort of banditti.† Valerius Maximus relates an anecdote which shews both the necessity of the rampart, and the veneration shewn to the person of the great Africanus.‡ The same author mentions his death as having taken place at *Liternum*, and cites his well-known epitaph. Perhaps his ashes were first interred at his villa, and afterwards conveyed to the family sepulchre in Rome, on the *Via Ca-*

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\* Liv. xxxviii. 53.

† As Seneca's description is curious, it may not be improper to insert the passage. “*Vidi villam structam lapide quadrato; murum circumdatum sylvæ—turreis quoque in propugnaculum villæ utrimque subrectas; cisternam ædificatis, ac viridibus subditam, quæ sufficere in usum vel exercitum posset: balneolum angustum, tenebriosum, ex consuetudine antiqua*,” &c.—Sen. *Epist.* lxxxvi.

‡ See Val. Max. Lib. v. cap. 3.



pena, where a sarcophagus was found a few years ago inscribed with his name. Pliny the elder speaks of some olive trees, and of a very flourishing myrtle planted by Scipio Africanus as still existing at *Liternum* in his time.\* The *Torre di Patria* may not only occupy the site, but possibly be built of the materials of Scipio's villa.

As we proceeded we were shewn a temple, dedicated, it is said, to the giants whom Hercules defeated on the neighboring *Campi Phlegrei*. The size of this temple does not correspond with its title. Continuing to advance towards the sea, we came to a high craggy rock near the shore. On the top of the precipice stands the castle, erected in the middle ages on the ruins of an ancient fortress. In the side of this rock are two great chasms; in one, there are several steps leading upwards; the other tends downwards, was formerly lined with brick, and seems to have opened into several galleries. This cavern is now called the Grotto of the Sybil, and is probably part of that celebrated cavern. The grotto existed in all its splendor in the year one hundred and five of the Christian era, and is described by Justin the Martyr, an author of that period, and

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\* xvi. 44.

represented by him as an immense cavity cut out of the solid rock, large as a Basilica, highly polished, and adorned with a recess or sanctuary in which the Sybil, seated on a lofty tribunal or throne, uttered her oracles. It may have been stripped of its ornaments, disfigured and perhaps materially damaged in the reign of Constantine, when the greater temples, and more peculiar seats of Pagan superstition, were demolished as objects likely to foster the ancient delusions. However, though despoiled and neglected, the cavern still remained entire, till the fatal and most destructive war carried on by Justinian against the Goths ; when Narses, the imperial general, in order to undermine the ramparts of the fortress erected on the summit of the rock, ordered his engineers to work through the roof of the cavern beneath, and thus brought down the wall, towers, and even gates, of the fortress into the cavity, which in part destroyed, and in part filled it with rubbish.\*

The grotto, as I have already observed, branched out into various subterranean galleries, alluded to by Virgil under the appellation of *approaches and portals*, which furnished the Sybil

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\* Vide Agathias Hist. i. apud Clav.

with the means of forming those **tremendous** sounds, that in the moment of **inspiration** issued from the depths of the cavern.\* Of these communications two only are now visible; all the others, with the body and the recesses or **sanctuary** of the temple, are filled with the **ruins** of the roof, and of the walls.

Excavations might here be made to **advantage**; the very materials, where sea carriage is at hand, are doubtless sufficient to pay the expense, and the discoveries might be interesting beyond expression. I must again repeat it, if Warburton's conjecture can be admitted, and if the **Eleusinian** mysteries contained such scenes as those described in the sixth book of the *Eneid*, no region can be better calculated for the exhibition than that which we are now treading. In a country, where rocks are hollowed by nature into grottos and caverns; where there are several deep dells, and hidden recesses, as *Astroni* now, and once perhaps *Avernus*; where various lakes lie concealed in the depths of forests and in the cavities of mountains; where fires and waters are ever working, under all

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\* *Excisum Euboicæ latus ingens rupis in antrum  
Quo lati ducunt editus centum, ostia centum  
Unde ruunt totidem voces, responsa Sibyllæ.*  
*Eneid, vi. 42. 44.*

their possible forms: where the land sometimes stretches out into the sea, and at other times the sea winds itself into the very bosom of the land; in such a country, particularly when thinly inhabited as in the early ages, how easy would it be to open secret communications, and to conduct the adept through successive scenes of wonder, now buried in darkness, and now gleaming with light: here infected with sulphureous exhalations, and there refreshed with gales of perfume; sometimes exhibiting the horrors of Tartarus, and at other times displaying the delights of Elysium?

*Cumæ* was founded at a very early period by a colony of Greeks from *Chalcis* in *Eubœa*, and from *Cumæ* in *Eolis*; as it was the first Grecian establishment in Italy in point of time, so it was considered for many ages as the first also in power, opulence, and population. Its overflowing prosperity spread over the neighboring coasts, and first *Puteoli*, and afterwards *Naples*, owed their origin to the energy and the enterprise of its inhabitants. Its situation was favorable to commerce and general communications, and its oracle, its sybil, and its temple, attracted votaries and visitants. As the Roman power extended, that of *Cumæ* declined; till without contest or warfare the city gradually adopted the interests of *Rome*, and its inhabitants were ho-

nored with the title of Roman citizens. The principal cause, however, of the decay of *Cumæ* was the well founded partiality of the Romans to the neighboring coasts of *Baie*, *Puteoli*, and *Naples*, so superior in beauty and salubrity to the flat, marshy vicinity of the former city. Though Juvenal's\* expression may imply only a comparative desertion and emptiness, yet the decline of *Cumæ* was so rapid, that in the sixth century it appears to have been reduced to a mere fortress seated on the rock, which formed indeed a military position, but could not be denominated a city. Its name however still remained, and we find it mentioned in the thirteenth century as the resort of robbers, rebels, and banditti, whose depredations at length provoked the vengeance of the neighboring cities, and occasioned its total destruction.

Now the once opulent and populous *Cumæ* is a solitary wood; its once busy streets are now silent alleys; its only inhabitants are stags and wild bears. Here and there a range of broad smooth stones reminds the sportsman of its pavement, and some mouldering walls overgrown with vines and myrtles are the only vestiges of its existence.

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\* *Vacuis ... Cumis.* *JUVENAL*, iii.

Tot decora, artificumque manus, tot nota sepulchra  
 Totque pios cineres una ruina premit.....  
 Et querimur, cito si nostræ data tempora vitæ  
 Diffugiunt? urbes mors violenta rapit!  
 Nec tu semper eris, quæ septem amplecteris arces;  
 Nec tu quæ mediis æmula surgis aquis  
 Et te (s putet hoc?) altrix mea, durus arator  
 Vertet; et Urbs, dicet, hæc quoque clara fuit.

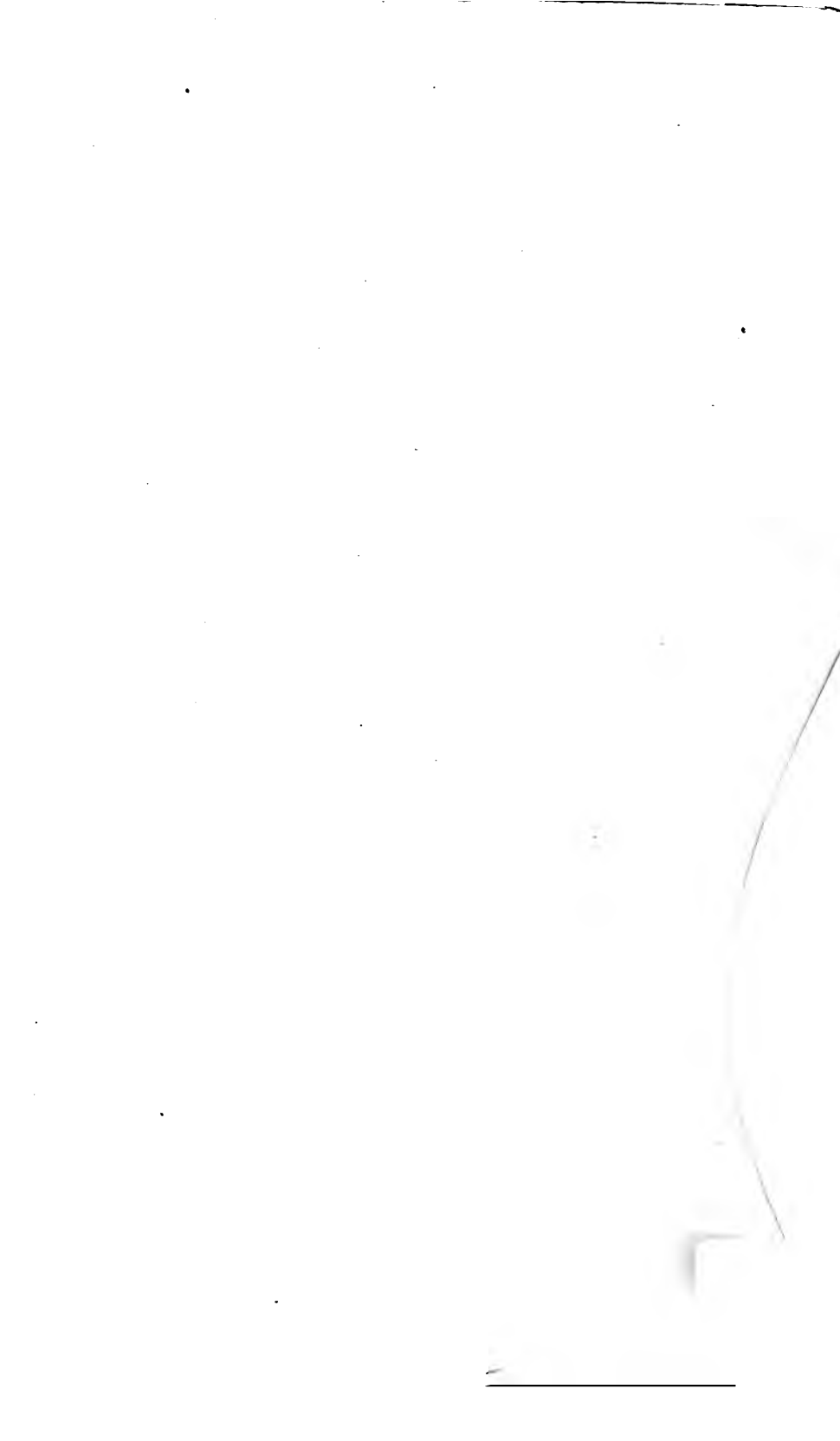
Sannaz. Eleg. Lib. ii. 9.

The forest which covers *Cumæ* is a royal chace, extends far beyond the limits of that city, and borders the lake of *Fusaro*, the ancient *Acherusia palus*, lying to the south towards *Misenum*. This lake is a long and shallow sheet of water. It answers very exactly the description of it given by Strabo, who calls it a *muddy irruption of the sea*, and differs as widely from the splendid picture of Lycophron, who represents it,

Πόχθοισι κυμαίνουσιν αἰθέρος χυσίη.

It has a small island with a castle, and terminates in a pool called *L'Acqua Morta*. We proceeded along its banks to *Baiæ*, ranged once more over the delicious scenery in its vicinity, and embarking bent our course to *Procida*.

END OF VOL. II.









**This book is under no circumstances to be  
taken from the Building**

[illegible]